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THE BLUE BOK OF THE SCREEN



THE BLUE BOOK OF THE SCREEN, INC. HOLLYWOOD, CALIFORNIA

The BLUE BOOK of the SCREEN

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THE BLUE BOOK OF THE SCREEN, INC.

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DEDICATION

THE BLUE BOOK OF THE SCREEN is appreciatively dedicated to that progeny of ye Olden Pantomime, bearing to a weary-laden world the priceless gifts of surcease of care, diversion of interest and goodly pleasure—the greatest recreational and educational force of all time—The Silent Stage.

Foreword

When the motion-picture industry was young, the personality of the players was an unknown quantity to the devotees of the "nickelodeon." No casts of characters followed the titles of the one-reel thrillers of those days. "Fan" magazines were yet to appear, and the "fans" who dared write for portraits of the players, even if they offered to pay for them, received replies something like this:

BIOGRAPH COMPANY ELEVEN EAST FOURTEENTH STREET NEW YORK, N.Y.

May 21, 1910

Miss Betty Blayne, San Francisco, Calif.

Dear Madam:

Replying to your letter of May 16th, we regret to state that we are not issuing photographs of the artists comprising our stock company. We are therefore returning your check for \$2.50 enclosed with your letter.

Yours very truly,

BIOGRAPH COMPANY

L. E. W. - D. L. E. W.

Enc.

How different to-day! Rare, indeed, is the person who cannot call off the names of dozens of the stars that shine in the glittering galaxy of the screen! '

The favorite portraits of the members of this veritable aristocracy of filmdom and authentic information concerning them have been gathered for presentation in this, THE BLUE BOOK OF THE SCREEN. It is a pleasure to acknowledge, with sincere thanks, the kindness and co-operation of the many persons and studios that have made the collection of this material possible. Their names being evident from the material itself, no list will be given here.

Contents

								Page
Portraits and Biographies of Players			•			•	٠	1
Writers, Producers and Directors								277
"Screen Pets"								324
From "Fade-in" to "Fade-out"—How Moving	Pi	ctı	ires	,				
Are Made								326
Glossary of Technical Terms Used in the Ind	usti	гу				٠	•	340
"Today and Tomorrow in the Motion Picture By WILL H. HAYS	In	du	stry	y",	٠		•	341
"The Art of the Art Director"	•	•	•	•	•			342
"The Future of Motion Pictures"			•			•	•	343
"What Psychology Has Done to Pictures". By CECIL B. DE MILLE				٠		•	٠	344
"Screen Renaissance Through Motion Paintin By FERDINAND EARLE	g"		•	•	•	•	•	345
"Realism"								349
"The Dramatic Side of Comedy"								353
"What Happens to Fan Mail"								
Views of Hollywood and the Leading Studios								359



CLAIRE ADAMS

REATER than the fact that she is a capable actress was that of serving her country during the great World War. Claire Adams was born in Winnipeg, Canada, and there she received her education at a private school for girls. Later she was sent to a finishing school in England.

During her schooling, dramatics took most of her time, and success in amateur theatricals gave her the desire to continue her career. But when war was declared she put aside her dreams of a stage career and devoted her time to the service.

After the armistice was signed, Miss



Claire Adams poses her pet spaniel for a picture in the arbor of her home. The spaniel seems to be enjoying it hugely.

The company of which Claire Adams was the star used her home for an exterior scene in one of her recent pictures.

Adams planned to continue her dramatic training, but the lure of the silent drama brought her to California, where she made her debut on the screen in features.

That was in 1919. Her first picture experience was in a propaganda picture titled "The Spirit of the Red Cross."

Miss Adams became a star of B. B. Hampton productions and made a series of successful films.

For Goldwyn, Miss Adams played in "The Great Lover" and "The Penalty."

Recently Miss Adams has been playing

leads opposite prominent male stars, such as William Farnum, Herbert Rawlinson, Tom Mix and others.

With Mr. Mix she worked in the feature "Tony." Mix declares that she is one of the best and most fearless horsewomen he has ever met.

Miss Adams is fond of all animals, but horses are her choice. She has a lovely singing voice.

She has brown eyes and black hair. Her height is five feet four inches and she weighs 125 pounds. Her home is in Hollywood.

AGNES AYRES

ERHAPS the town of Carbondale, Ill., would prove less obscure in the public mind if it were generally known that a scintillating screen star was born there twenty-four years ago. As unusual as it may seem to the initiated, her real name was Agnes Ayres, the cognomen which she carried to the silver screen.

It was not long before the young girl outgrew her surroundings and was sent to Chicago for school training.

It was in the early days of the film that Miss Ayres thought she heard the screen calling her. She responded by applying for work at the Essanay studio, then making one-reel pictures. She began in a minor part and gradually increased her value by hard work and close application.

Next she signed with the Vitagraph and appeared in picturized versions of twenty-five stories by O. Henry. Soon she became

known to the screen colony and the public as "the O. Henry girl." Her first starring vehicle was one of this series, "The Defeat of the City," filmed in 1917.

Greater things were to come. The Paramount players during the latter part of the same year, numbered Miss Ayres prominently among them. Her first picture here was "Held by the Enemy."

Miss Ayres constantly had revealed growing talent throughout her upward climb. Now she scored her most distinctive triumph, up to that time, in the special feature, "Forbidden Fruit."

Then she played opposite the late Wallace Reid in "The Love Special" and "Too Much Speed" with equal success.

The all-star cast of "The Affairs of Ana-

tol" brought more distinction to this actress. She followed by appearances with Thomas Meighan in "Cappy Ricks" and with Rudolph Valentino in "The Sheik."

Then she was especially starred in the vehicle, "The Lane That Had No Turning." Other successes followed rapidly. Among these were "Bought and Paid For," "The Ordeal," "Borderland" and "A Daughter of Luxury."

But Miss Ayres began to do much more than wear gowns, register repression and appear in society dramas. The later productions called upon her for exciting action and dramatics, attended many times by actual danger. In all these features Miss Ayres refused to allow doubles to replace her, but revealed true courage by actually carrying through the risks personally. This was well illustrated in the exciting production, "Racing Hearts," in which she drove a

racing car at the rate of 100 miles an

She is at her best in the drama depicting the high-spirited, modern American girl, since her personality lends itself to the daring out-of-

doors life.

Her home is in Hollywood, and rose culture holds first place among her hobbies. To it she devotes a large portion of her leisure time, and her garden is one of the most beautiful in Screendom's capital. Miss Ayres is an ardent outdoor girl, and her favorite sports are riding and golf. Few stars who frequent the splendid links near Hollywood can cover

the course with a better score than Miss Ayres.

Miss Ayres is 5 feet 4½ inches in height; has blonde hair and blue-gray eyes.





Portrait by James Robert Diamond

MABEL BALLIN

ABEL BALLIN'S first public appearance was not in a theater, but upon the platform of a Salvation Army hall, where, at the tender age of six, she played upon a tambourine.

She had been reared by a grandmother, whose life was devoted to missionary work in tenements, as resident superintendent.

Mabel Ballin was born in a Spruce street house at Philadelphia. Her mother survived but two years thereafter, and the little one became the ward of her grandparent, who was endowed with early Victorian characteristics. Work among the worst element of Philadelphia was never ceasing;



It may be noted from her dressing table that Mabel Ballin uses very little makeup. Her natural beauty makes it unnecessary.

visitors from the outside world were few. It was in this atmosphere of endeavor that Mabel Ballin was raised.

When she was older she was troubled to discover that the family exchequer was feeble. She had been forced to make her own hats and various articles of wear. Therefore she willingly became apprentice to a dressmaker.

A wealthy customer became fond of the girl and paid her tuition in a school of industrial art, where the pupil attended evenings to learn illustrating.

At seventeen she became a surreptitious theater attendant, and all thought of an art career vanished. She secretly interviewed theatrical managements and, finding no encouragement, went to New York in answer to an advertisement during her grandmother's absence.

She there found a "bit" in a musical comedy called "Bankers and Brokers." After this engagement she met Hugo Ballin, a young artist who had achieved considerable fame. This began a friendship

which culminated into something more beautiful later.

The young actress went a way with Frank Daniels' company, appearing in "Sergeant Brue," "The Tattooed Man" and "The Hoyden."

Robert W. Chambers, the novelist, be-came interested in the growing friendship between maid

and man, and became a matchmaker. It was in Mr. Chambers' Connecticut home that the two were married in brown October.

The war came on and, as the market for paintings sagged, Mr. Ballin accepted an offer as art director for one of the leading studios. Mrs. Ballin determined to uphold her end of the finances and went to work for Vitagraph, again the actress.

She worked for eighteen directors, when Mr. Ballin formed his own producing organization. Since then she has acted only for hubby. Some of their productions have been "Pagan Love," "East Lynne," "The Journey's End," "Jane Eyre," "Married People" and Thackeray's "Vanity Fair."



THEDA BARA

ed with a very small part in a photoplay. Even then success did not rush to meet her. She made her way forward slowly, until some very wise studio official cast her in the role of vampire in "A Fool There Was."

A new character had been born in the cinema—the feminine "vamp," which made both the "creature" and Miss Bara famous overnight.

William Fox immediately signed Miss

While Miss Bara was the silent vampire of the modern age, off screen she is loved and admired by her friends, who know of her successful domestic life. Miss Bara is proud of the golden horseshoe that the 58th Infantry presented to her when she was their godmother.

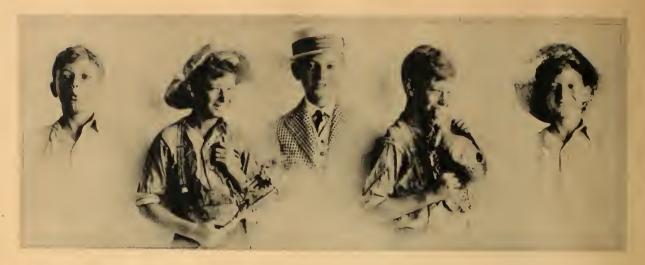
HEDABARA, destined to create a very color-ful character upon the screen, was born in Cincinnati, Ohio, in 1890.

No film director, with penetrating eye, being present, she was forced to turn her natural talents to the stage at first. After a brief career before audiences, her own inclinations led her to seek the film. She acknowledges this very frankly.

Like many another person who became famous afterwards, Miss Bara found the sledding difficult. Like hundreds of others, she haunted studios, waylaid directors and persisted in her quest until she was rewardBara as a star. Then followed a long line of vampire features, which carried the actress' name around the globe and gave her a distinctive niche in the cinema hall of fame.

The name "Theda Bara" is a nom-descreen. Her real name was Theodosia Goodman. She is five feet six inches tall and weighs 135 pounds. Her hair and eyes are dark brown.

WESLEY BARRY



E filled a long-felt want when he came along on the screen, for young Wesley Barry popularized freckles to such an extent that every mother who previously shook an anxious head over her bespeckled offspring began to "swell with pride" and to fondly regard her ugly duckling as something quite the thing.

Wesley is not only all-American, but he is an all-film lad, for he was born right in Hollywood, August 10, 1907, the day that the sky presented such a mottled appearance. And Hollywood is the other name for motion pictures.

He grew up the
natural kind of
boy which he now
portrays upon the
screen. He protested, "Aw, Gee!" when ordered to wash his neck, carried a regulation
frog-sticker, and pursued the bad boys who
yelled, "Freckle face!"

When he was seven years old, a young director was attracted either by his terrific supply of freckles or the plaintive, human

face, and put him at work on the old Kalem "lot." He did not become known until later, however, for producers insisted that all subjects cover facial blemishes with grease paint.

But Marshall Neilan took Wesley and put him on the screen, freckles and all, to say nothing of spears of hair, waving at cross-purposes with the rest of the mop. Thus was "Freckles" Barry born on the screen. After six years of hard work, during which the public watched more and more for the reappearance of that bespeckled face, Wesley became a star in his own right.

"Dinty" put him over with great success. This was followed by "Penrod."

Later screen productions which served him as starring vehicles are "School Days," "Rags to

Riches" and "Heroes of the Street," Warner specials.

Wesley has not neglected his education. He has studied constantly under a tutor from the Hollywood High School. He expects to go to college later. He has blue eyes, red hair and weighs 110 pounds.



Portrait by Evans Los Angeles

RICHARD BARTHELMESS

OT only is Richard Barthelmess a student of D. W. Griffith, but he has spent the greater part of his screen career under the master director's instruction.

It is only recently that Mr. Barthelmess has gone over to his own producing company.

Mr. Barthelmess was born in 1895 in New York City and was educated at Trinity College in Hartford, Conn.

The first pictures that he played in opposite Dorothy Gish immediately brought him fame and a following that has increased rapidly. Those first productions were "The Hope Chest," "I'll

Get Him Yet" "Boots," and "Peppy Polly."

Although during that time he had been under the supervision of Griffith, he had not yet worked under his personal direction until Griffith made "Broken Blossoms." "The Girl Who Stayed Home," "Scarlet Days," "The Idol Dancer," "The Love Flower" and "Way Down East." In all these Barthelmess played the leading roles.

He played in various other features after leaving the Griffith organization. One of these was "Experience" for Famous Players.

Then Barthelmess made the production of his career. It is two years old at this



writing and still talked of and run in big theaters. That picture was "Tolerable David."

Since then he has made "The Bond Boy," "Sonny," "Fury" and his latest feature is "The Scarlet Shawl." By a strange twist of fate, Dorothy Gish is to be seen playing opposite this star in the last two films mentioned.

Barthelmess is five feet seven inches tall, has dark hair and brown eyes, and weighs 135 pounds.

He is married to Mary Hay, who was a Broadway star before her marriage, and they have a little daughter.

WARNER BAXTER



T took a training for the bar, a flier in the automobile business and a brief experience on the speaking stage to make of Warner Baxter the romantic screen player, whose brilliant work is a feature of Ethel Clayton's first production for F. B. O., "If I Were Queen."

For the handsome young Baxter fairly stumbled into success. He had attempted half a dozen other business projects without finding the thing that would hold his interest, until he, as an experiment, accepted an offer to play a small part before the

camera. His success was instantaneous. Before his film debut he was a member of the Los Angeles Stock company for two years.

There followed numerous opportunities to follow this fascinating game. with the result that he was chosen to play the leading role with Miss Clayton in "Her Own Money," a Paramount production. Mr. Baxter's success in this picture led to his appearance in several other big productions, then a stage engagement with "Lombardi, Ltd.," the New York production, and a return to the screen.

In the colorful role of the young Prince Valdemar, which he has enact-

ed in the DuVernet Rabell story, Mr. Baxter believes he has the best part of his screen career.

He is five feet eight inches tall, weighs 165 pounds and is a brunette.

His brown hair and eyes give him an air of mystery and he has a natural poise.

His home is in Hollywood, and he has turned the advantages surrounding his Western home to good advantage, making constant use of the out-of-doors. He is quick and graceful and is a combination of the qualities of a leading man—and a star.



Portrait by Grenbeaux Los Angeles

NOAH BEERY

ANY screen stars were "born in the profession," but Noah Beery secured all his "luck" from environment, if that word means anything.

Noah was destined to become one of the



Noah Beery and his son, Noah junior.

prize villains of pictures, at birth, so what could have been more appropriate than his selection of a birthplace on a Missouri farm, next door to the place where the

famous James boys first saw the light of day?

Mr. Beery says the only reason he went on the stage was that he wanted to go on it. He didn't know why, and it could not have been heredity, for his parents were not professional people. Although quite young, he had an excellent baritone voice, and it was his ability as a singer that brought him his first engagement in a musical act produced by Oscar Hammerstein, on the old Victoria Theater roof in New York. Because of his excellent stature he

was given the role of George Washington.

A year later he went with William A. Brady and remained with that producer six years. Among the productions in which he appeared were "Way Down East," "My Man," "As Ye Sow" and others. In "As Ye Sow" Douglas Fairbanks had a light comedy role.

Twelve years ago Mr. Beery made one venture into pictures at five dollars a day. The illness of one of his little boys brought him to Los Angeles several years ago, and he entered motion pictures again. The first production in which he appeared was "The Mormon Maid."

Wallace Beery, who also has attained fame on the screen, is a protege of Noah, who rescued him from a circus one summer, took him to New York and started him on a stage career.

Mr. Beery, his wife and three boys live in the Hollywood foothills, where he has what is considered one of the most beautiful homes in Southern California. His holdings there include several acres. He has several fine dogs and horses and enjoys hunting on his own land.

Mr. Beery is six feet and one inch in height and weighs 200 pounds. He has coal-black hair and dark brown eyes.



The home of the Noah Beerys looks like a hillside castle from the Beverly Hills Drive.

WALLACE BEERY

ALLACE BEERY, whose recent role of "Richard the Lion Hearted" in "Robin Hood" probably will

cause him to be remembered as long as any part he ever played, secured plenty of train-

ing for this period upon the throne, for royalty scampered all around him during his earlier stage career.

It seems a long and peculiar jump from "King Dodo" to "Richard," a leap from the ridiculous to the During his first season in motion pictures Mr. Beery did not attract any more attention than scores of other actors in those pioneer days of the film. He joined Essanay, and directed before leaving. Next

he played with Universal, and even had a taste of Keystone before coming into general notice as a masterly leading screen character.



sublime, but that was the hurdle which Mr. Beery made with success crowding all the interval of years.

During all that long period there were two years with a circus as an elephant trainer, but whether this had to do with his later success as director with the old Essanay, his historian does not state.

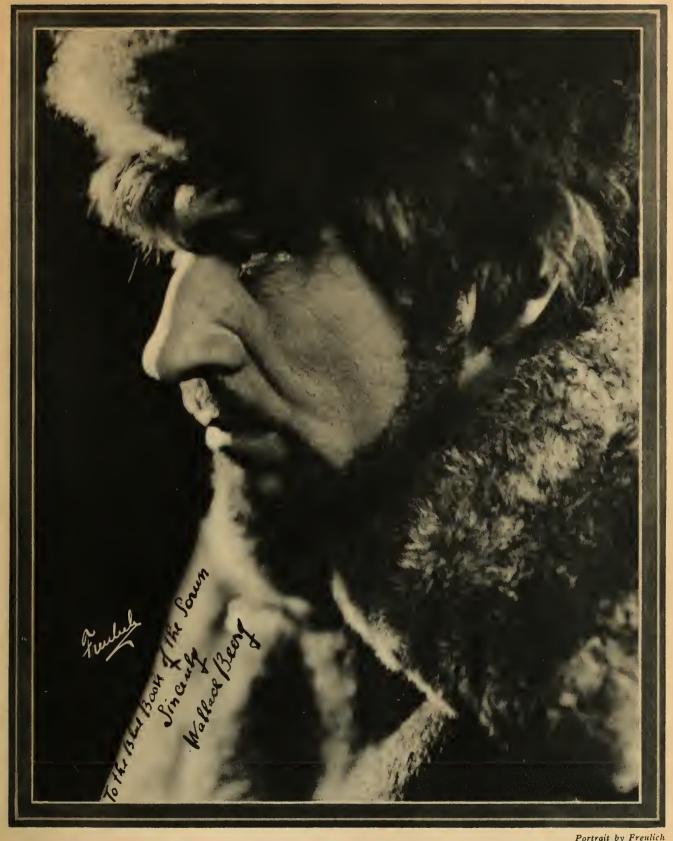
Mr. Beery was born in Kansas City, Mo., and lived there until he was eighteen, attending grammar and high schools.

Some of the many productions in which Mr. Beery has scored heavily are "Victory" and "Last of the Mohicans," with Tourneur; "The Unpardonable Sin," "The Golden Snare," "Tale of Two Cities," "Behind the Door" and "The Four Horsemen of the Apocalypse."

tricks and has portrayed every character from a

Borneo native to a sleek oriental.

He is six feet tall, weighs 200 pounds and has dark hair and brown eyes. His home is in Hollywood.



Portrait by Freulich Los Angeles



Portrait by Clarence S. Bull Los Angeles

MADGE BELLAMY

ADGE BELLAMY proved a very practical child from early age. Soon after she learned that imitating certain peculiar characters of Hillsboro, Texas, her native town, was always followed by certain events in which tears mingled, her talents were turned into money.

At the age of five—she was born June 30, 1903—this tiny maiden of the brown eyes and golden brown hair made her stage debut in New York. Which is quite an early age for a voungster to begin financing, previous to an education. However, Infant Bellamy's father, a university professor of English literature, attended to the latter necessity. The family moved to Denver, thence to San Antonio, where the little miss was installed in St. Mary's Hall, where she took a practical course of studies as she grew up.

There was an interruption at the age of fifteen. The stage had not forgotten the winsome little girl who frolicked so delightfully or "did her sob stuff" so pa-

> thetically years before. Therefore

> > someone recalled little

Madge Bellamy while a committee was combing the highways and byways for stars who would prove drawing cards for an actors' benefit.

Madge was requested to appear and did so with much delight. Although but 15. her performance attracted the attention of Daniel Frohman, who invited her to call. She did so and discovered that the stage again was calling her. Mr. Frohman gave her a letter to George Tyler, who, after hearing her read the part of Pollvanna in the play of that name, engaged her for the role.

Miss Bellamy played the big cities of the East in "Pollyanna," with the result that the company staged return engagements. It was during this season of immediate success that she received an offer from Alf Hayman to play "the dream girl" with William Gillette in "Dear Brutus."

Later Miss Bellamy was considering an offer to play with William Faversham in "The Prince and the Pauper," when a contract was offered her by Thomas Ince.

It was her first call from the films. She accepted and as a result the stage lost one of its particularly bright and winsome stars.

Her cinema debut was made in the production, "The Cup of Life," in which she played the leading feminine role. Her success in this brought her the greater part of "Nan" in the special feature of quite recent date, "Hail the Woman."

This was followed by work with Maurice Tourneur in "Lorna Doone." A few of the productions in which Miss Bellamy has starred are "Ten Ton Love,"





Madge Bellamy is hardly old enough to wear long dresses in an effort to look "grown-up." But she is one of the most successful new stars on the screen today.

ENID BENNETT

NID BENNETT was born in York, Western Australia, January 22, 1896. She was educated in her native land and went on the stage in Sydney, playing small parts. She became popular and was given more important roles. including that of Modesty in "Everywoman," also in "The Fortune Hunter," "Broadway Jones" and others. She then came to the United States.

Miss Bennett did not meet with success immediately following her arrival in America. She spent several months looking for work, but her services were not in demand. Finally, Otis Skinner, who was preparing to produce "Cock of the Walk" in New York, gave her a





A short time ago Enid Bennett appeared on a Los Angeles stage and was such a success that her screen followers feared for her return to the screen.

chance. She got a part in this play because of her English accent.

While still in this play Thomas H. Ince obtained her signature to a long-term motion-picture contract, and she has been on the screen almost continuously ever since.

She is five feet three inches tall, weighs 120 pounds, has hazel eyes and blonde hair. Her husband is Fred Niblo of directorial fame. They have a baby daughter. Her 19-year-old sister, Catherine, is completing her first year on the screen.

The Niblo home is in Hollywood.

BILLY BEVAN



ILLY BEVAN'S real name is William Bevan Harris, and he is a native of Australia, having been born in a small town of New South Wales about two hundred miles from Sydney. At an early age he evinced his stage tendencies and, like many other aspiring Australian youngsters, sought entrance to the Pollard organization.

With no great difficulty young Bevan made the desired connections and became a youthful Pollard, playing a wide variety of roles and laying the foundation for the technical skill which he now enjoys.

In 1912 the parent Pollard organization was split in two, one company (in which Daphne Pollard was a star) going to India and the Orient and the other company

(which included Billy Bevan) coming to this country, up and down the coast into Canada and then to Alaska. This brave little band of troupers traveled; Billy playing Blinky Bill in "The Belle of New York," Koko in the "Mikado" and leading roles also in "The Geisha," "Florodora," "Santoy" and other comicopera creations of a decade ago.

On their return from Alaska and while in Vancouver, B.C., Billy resigned to join the Isobelle Fletcher stock company, a move that was more fortunate than it appeared to be at the time, for those were lean years in the theatrical profession and the little stock organization had an adventurous career. Billy's good fortune arose out of the fact that in a depleted

company he was called upon to play every variety of role that the drama presents. Out of this grueling experience and hard schooling the youthful actor emerged with his art developed to an unusual degree of perfection.

Mr. Sennett, with an eye open for promising talent, saw Billy Bevan in a current touring play, "A Knight for a Day," and made the young actor a flattering offer. Mr. Bevan abandoned the footlights for the camera and is now under the terms of a long-time contract with Mr. Sennett, whose uses for his genius are being extended into new fields, where the comedy producer promises to become as prominent a dramatic producer as he has hitherto been a maker of comedy.



Portrait by Floyd New York

MONTE BLUE

ACK in 1914 a little war was started in Europe, which rumbled on into the greatest struggle that the world has ever known. The same year in Hollywood a man started a struggle for screen success which has rolled on and on, until today he is a star. He is Monte Blue, who entered D. W. Griffith's studio as a day laborer at \$1.50 a day. Now he earns better than a hundred times that much every day. The story of Monte's success reads like a romantic fairy story, but it is no fantasy of the mind; it is a cold-fact story of struggle, work and study.

It was in Indianapolis that Monte Blue was born, on the 11th day of January, "just a few years ago." He got his early education at the Soldiers' and Sailors' Orphan Home at Knightstown, Indiana. He worked his way through high school and Purdue University.

Then the wanderlust got him and he traveled over the United States, Europe, the tropics, Canada and Mexico as a soldier of fortune in the role of a sailor, soldier, lumberjack, cowpuncher, miner, railroader and even went into industrial and com-

mercial lines.

At this time he was seeking his true vocation. So far none had appealed to him. During these years he continued his reading and studies. In 1913 he took notice



of the motion picture industry. He was unable to obtain work in the pictures, but managed to get a job as ditch digger at \$1.50 per day, and thus he started.

Being more or less of a student and a public speaker, he used to address the other laborers from a soapbox. One day he was waxing hot in a discussion about capital and labor, when he noticed one of his audience looking off behind him and smiling. Turning, he was surprised to see Mr. Griffith absorbed in his discussion.

A few weeks later an actor "fell down"

as a stump speaker in a part where he was supposed to urge a crowd to cheers. Griffith became impatient, and remembering the lad who had made the speech to the studio gang, said to his assistant: "Find that tall young fellow that was talking to the boys the other noon and bring him here."

Monte was brought before the great director. "How would you like to play a little part?" Griffith asked. Monte realized his time had come. The assistant made him up and put him on the box.

Monte's best-known characterization to date is that as Danton in "Orphans of the Storm."



Monte Blue is one of the few artists of make-up on the screen. He is a young leading man, but his characterization of "Danton" in "Orphans of the Storm" will long be remembered.



Portrait by George Millard Hessler, B. P. New York

BETTY BLYTHE

she became co-star in program pictures opposite Harry Money. Her earliest success was Arthur G. Empey's "Over the Top," in which Miss Blythe portrayed the role of a French martyr.

A series of successful leading



Betty Blythe was touring around in a King Tut chariot long before he became the rage. She has no trouble at all looking the part of a queen.

Angeles, and it is there that she received her early education in public and private schools, later in the University of Southern California. In her early teens, she showed such promise as a singer that her parents sent her to Paris, France, for voice culture. In fact, a grand-opera career was the great ambition of Miss Blythe.

Her success in her musical studies at home and abroad doubtless would have led her far along this career, but shortly after her return to America the stage offered a glowing future in musical comedy and she spent two years under Morosco's management and a season touring in "Experience Co.," the morality drama by that name. Vitagraph Company then claimed her and

woman roles followed in the East and West.

It was in the state of her birth that she was selected for the title role in the far-famed Fox special, "The Queen of Sheba." It was not until the meteoric success of this picture and Miss Blythe's personal triumph in it that she abandoned her concert and musical ambitions. A starring contract with Whitman Bennett followed, Miss Blythe making "How Women Love," "Darling of the Rich," "The Garden of Desire," "Fair Lady" and "His Wife's Husband."

Betty Blythe is perhaps the best known "personal appearer" among the screen stars. Not only does she deliver an interesting talk to her admirers, but sings a group of songs in a well-trained dramatic soprano voice.



ELEANOR BOARDMAN

LEANOR BOARDMAN was born in Philadelphia on August 19, and in one of the quiet suburbs of that city she received her early education. After finishing a course in the Germantown High School, it was the wish of her father that



The young lady is trying out screen make-uf Eleanor Boardman is one of the new screen stars.

she continue her studies or remain at home with her mother and younger sister.

But not so Eleanor; she had other plans. For her the stage had always had a fascination, and as she grew older it seemed to draw her until her greatest desire was to be up behind the footlights enacting some role. As there was little chance for her to do anything along the dramatic line in Philadelphia, she bundled her things together and planned to go to New York. This met with instant disapproval from both parents, and it was against

their wishes that she finally left for Gotham.

She was forced to take the first occupation which presented itself, and this happened to be posing for artists and for advertisements. She did this for a few weeks and then one day heard that the Selwyns were looking for girls who had not had any previous stage experience.

She worked with the Selwyns in the chorus of "Rock-a-Bye-Baby" for three months until the show closed. The next week she received her first part. This was with Arthur Hopkins in "A Very Good Young Man." The play was not a success and closed after running a very short time.

About this time Robert B. McIntyre, casting director for Goldwyn Pictures Corporation, was in the East looking for new screen material. Eleanor heard of him and presented herself at his office. A test was made and McIntyre was instantly impressed by it. The competition, which was between some thousand or more aspirants, narrowed itself down until Miss Boardman was the lucky girl.

She is five feet six inches tall, weighs about 125 pounds, and has brown hair and gray eyes.



The scenario said there was an automobile wreck ahead for Eleanor, so she had the wardrobe mistress glue her gown on.



Portrait by Moffett Los Angeles

HOBART BOSWORTH

HE early screen without its Bosworth would have felt the loss as keenly as latter day specials without the heman of the films to tear them up, to lord over the deck, or rage through scenes of carnage.

But he was not always thus. At times romance has claimed and calmed him while he made love to beautiful and famous lead-

ing women; the benign has cast its peaceful influence about him as he has preached from a studio altar, or portrayed the sacrificing fellow man.

For Bosworth has run the stage and screen gamut, and with a credit which endures.

Hobart Van Zandt Bosworth was born in Marietta, Ohio, August 11, 1867. He is a descendant of Miles Standish and of John and Priscilla Alden on his father's side; of old

Dutch settlers of Manhattan on his mother's.

From twelve to fifteen he was at sea in old merchant sailing ships, finishing with a whaling trip in the Arctic. He boxed, wrestled and starved for a living in San Francisco. After experience as a ranchman, he went upon the stage with the McKee-Rankin Stock Company, at John McCullough's old California Theatre, in 1885.

After a trip through Mexico with Hermann, the magician, he joined the Augustin Daly Stock Company of New York City, where he remained ten years. He

played leads with Julia Marlowe, Henrietta Crossman, Amelia Bingham and Mrs. Fiske. His health broke in 1900, and for the following nine years he had a constant struggle against tuberculosis.

He was with the Selig Polyscope Company from its beginning on the Pacific Coast until 1913, when he became Presi-

dent of Bosworth, Inc., which made a specialty of Jack London's stories, the first and most successful of which was "The Sea Wolf."

In 1916, he filled a year's contract as a star of the Universal, going from there to the Lasky Film Company. Here he played with Geraldine Farrar in "Joan the Woman," as Bill Sykes in "Oliver Twist" and other important parts.

After two very successful seasons

in vaudeville with "The Sea Wolf" he appeared in a series of feature pictures.

Then he went to Universal, where he made "Two Men of Sandy Bar."

Since that time he has played various roles in the following productions: "Blind Hearts," "The Sea Lion," "White Hands" and "Rupert of Hentzau."

The first of the year he signed a contract with Goldwyn, and is now appearing in their productions. He plays important roles in "Vanity Fair," a Hugo Ballin production, and in "The Strangers' Banquet" and "The Eternal Three."

His home is in Beverly Hills.





ALICE BRADY

HIS member of a famous theatrical family ran true to form. First, she was daughter of William A. Brady, theatrical and, later, motion picture, producer. Second, she was born in New York.

After an education at a New Jersey convent, she was sent to Boston for the study of music, as her father cherished the hope of a grand opera career for the young daughter.

But Alice felt that, although she enjoyed her music, her advancement would not be rapid enough to satisfy her ambitions. So, when her father would not give his consent for a theatrical career, she ran away from school and joined a musical comedy company in Boston. When Mr. Brady discovered his daughter's escapade, he did nothing to assist or discourage her, thinking that the hard knocks of such a life would soon cause her return to school.

But Miss Brady soon left this company for a better part in another. It was not long before she was in New York playing in Gilbert & Sullivan revivals, but it was not until she appeared in the prima donna role in "The Balkan Princess," at the Herald Square Theatre, that her father finally became reconciled to his daughter's ambition. He decided to give her a chance as leading woman in one of his own productions, and she forthwith proved her versatility by jumping from comic opera to drama.

Miss Brady was assigned the principal part in the dramatization of Louisa M. Alcott's story of girlhood, "Little Women," and made a decided success of her role, playing it for a year in New York. Then followed the stellar roles in "The Things That Count," "Sinners," "The Family Cupboard," "Forever After" and "Anna Ascends."

In the meantime, Mr. Brady had added the allied art of photoplay production to his other activities, and Alice became interested. She applied to her father for a celluloid role. He opposed, desiring her to continue her stage success. But the daughter, who had won her early battle, persisted and won.

There was a disappointment in store for the ambitious young lady right at the beginning. Father, though foiled, had his own way this time, and Alice was forced to begin her film career in small parts. She accepted the verdict and labored conscientiously to climb the cinema ladder, which she did, bit by bit.

World Film was her father's organization, and under its banner Alice Brady achieved success as a star in "Paid in Full," "Maternity," "The Hungry Heart," "In Darkest Russia," "The Dancer's Peril," "The Self-Made Widow" and other productions.

Her next field was with the Select organization in September, 1917, when she worked at Fort Lee under direction of Edward Jose in such pictures as "The Silent Sacrifice," "Women and Wife," "The Knife," "At the Mercy of Men" and "The Ordeal of Rosetta."

. A contract with Realart brought her into a long line of productions, which included "Sinners," "The Fear Market," "Out of the Chorus," "The Dawn of the East," "Hush Money," "The New York Idea" and "The Dark Lantern."

In 1922 Miss Brady became a Paramount star and has appeared in "Missing Millions," "Anna Ascends," "The Leopardess" and "The Snow Bride."

Now she divides her time between the stage and the silver screen, and a great part of the time works both on the stage and for the screen. In the past year she has played in Broadway successes as well as many films.

Miss Brady is five feet seven inches tall, weighs 110 pounds and has dark hair and eyes.



Portrait by Freulich Los Angeles

SYLVIA BREAMER

many notable stage folk, but none have been more appealing than that native daughter of Sydney, Silvia Breamer.

Most of her early life was passed on that island continent. She dreamed of a stage career while young, struggled to realize it when she was older, and gained it from sheer insistence when she was discovered to have a mind of her own.

She had the usual varied experience in Sydney while securing her foothold. Then a manager secured the rights to a number of American successes, and Sylvia began fitting right into the parts, one after another, with such ease and grace that she made a name for herself, although her tours were confined to Australia.

Undoubtedly the wide range of Yankee plays aided in training Miss Breamer for bigger things, and stood her in good stead years later when the cinema attracted her. She eventually helped put over such stage productions as "The Argyle Case" and "Bought and Paid For."

Her reputation as an actress outstripped her feet. Recognizing that fact, Miss Breamer sailed for the United States to discover whether a pretty and sound young actress was wanted as an import.

She was. But it was not the stage that secured her services. The ever-alert photoplay studio presented her the opportunity to act without an audience. Miss Breamer was found to screen well, and constant application overcame so-called stage faults.

She soon assumed important roles and advanced steadily to eventual stardom.

Her "type," as well as her native ability, aided her much. In consequence she reached the "masterpiece" field somewhat sooner than many other entries into the new field.

She played in "The Family Skeleton." This was followed by such well-known



Sylvia Breamer on the porch of her Hollywood home.

productions as "Missing" and the Common Cause."

Later screen features in which she scored were "My Lady's Garter," a Tourneur production, and "We Can't Have Everything," for Arteraft.

For J. Stuart Blackton she played in "Missing," "The Common Cause," "The Moonshine Trail," "A House Divided," "Dawn," "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier."

One of her latest productions was "The Attic of Felix Baru," in which she appeared with Wallace Beery, Estelle Taylor and Forrest Stanley.

Miss Breamer is five feet seven inches tall; weighs 125 pounds. She is of brunette type, with dark brown hair and eyes.

This actress is fond of outdoor sports, particularly swimming. Her home is in Hollywood.



Portrait by Freulich Los Angeles

MAE BUSCH

Australia, on June 18, and spent early girlhood in that country and Tahiti. From infancy she was surrounded with artistic atmosphere, for her father was conductor of the Symphony Orchestra of Melbourne. Her mother, who came from a prominent family in England, had given up social life to go on the operatic stage,

and it was while on one of these tours in Australia she had met Mr. Busch. Naturally, these two artists attracted other artists to their home, and Mae grew up in this environment. It is small wonder that she should have chosen the stage as a career.

When she was about twelve, she was sent to America to school, and for several years attended St. Elizabeth's Convent in Madison, N. J. She evidently inherited a beautiful singing voice from her mother, for, even as young as she was, her voice was of great promise, and it was her ambition to use it on the stage after she graduated.

It was Elsie Janis who gave Miss Busch a letter of introduction to Charles Dillingham, then rehearsing "Over the River" with

Eddie Foy. Mae was allowed to understudy Lillian Lorraine, the leading lady. A few days before the opening of the production, Miss Lorraine left the company suddenly, and the ambitious Australian girl found herself appearing in the lead.

Despite her lack of experience, she attacked the work bravely and succeeded so well that she played the role for the entire season on Broadway.

Next she appeared in "The Beauties," a girl show on the Orpheum circuit. She played with the company for a year. While in Los Angeles a leading comedy manager

noticed her and urged her to take up motion-picture work. Still considering the offer, she left for San Francisco, where she played the leading role in "Damaged Goods" at the Alcazar Theatre, with Edmund Lowe.

At the close of this engagement, she wired that she would accept his offer, and returned to Los Angeles, where she

of the Sennett bathing girls. Later she played leads for Willie Collier and Sam Bernard.

entered the motion pictures as one

In the latter part of 1918, Miss Busch married and retired from the screen. After two years she returned under the



At the right Mae Busch is taking Dan O'Brien's (San Francisco police chief) pulse and watch. Above, with her Irish terrier.

direction of Eric von Stroheim, and appeared in "The Devil's Passkey." Following her success in that, she was given a very exceptional role in "Foolish Wives."

She is now under contract with Goldwyn, and has appeared in the leading role in "Brothers Under the Skin," "The Christian" and "Souls for Sale."

Miss Busch is five feet four inches tall. She has black hair and gray eyes.



Portrait by Freulich
Los Angeles

DAVID BUTLER

THLETES, with inborn qualifications for the play, have proven especially acceptable to stage and cinema. In the throng of actors, and even actresses, who have made good are to be found many who discovered that physical prowess was a distinct asset in many ways during the climb up the ladder of histrionic fame.

Among these athletic persons who became favorites of the entertainment-loving public are not a few Californians, prominent among them being David Butler.

Mr. Butler was born on December 17, 1894, in San Francisco, California, where he received most of his education, attending

grammar and high schools. Later he went to Hitchcock Military Academy and then to Stanford University.

Mr. Butler was quite an athlete during his high school and college days, taking part in swimming meets, baseball, football and basket ball matches.



Dave Butler on location is rehearsing a scene with his leading lady.

It was while in San Francisco as a child that Mr. Butler appeared on the stage at the Alcazar Theatre, where his father, Fred J. Butler, well-known stage director, was in charge. At the same theatre his mother, known in the profession as Adele Belgarde, was playing many parts.

Up to a few years ago, the Butler family lived in San Francisco, but then wended their way southward to Los Angeles, where Mr. Butler's father became stage director at the Morosco Theatre.

It was while playing with the Morosco stock company in Los Angeles that D. W. Griffith first saw David Butler. At that time the noted director was preparing to start work on "The Greatest Thing in Life," and after watching the performance of the young actor, he went back stage and signed him for the role of "Monsieur Bebe" opposite Lillian Gish.

Mr. Butler filled this part so well that he was kept under the Griffith banner for a leading part in "The Girl Who Stayed at Home." After these two pictures were released he was showered with offers from motion picture producers, and as a result

gave up the speaking stage for film work.

During the past few years he has been starred in eight pictures, and was featured in "Don't Ever Marry," "The Sky Pilot" and other notable productions.

He lately finished playing a prominent part in "Poor Men's Wives."

One of his finest films was made under the direction of King Vidor, where Butler was starred with Zazu Pitts in a production titled "The Other Half."

Mr. Butler is unmarried and lives with his father in Hollywood.

He is a baseball fan and during the summer season he may be seen daily in the Los Angeles ball park.

He is six feet tall, weighs 190 pounds, has dark hair and dark blue eyes.

ALICE CALHOUN



NE of screenland's beautiful young stars, "who wears

clothes delightfully" and whose refinement and daintiness are only equalled by her film performances, was recruited from Cleveland, O., the birthplace of this artist, Alice Calhoun.

The vivacious girl grew up without special aim in life save that of securing an education but, it is said, she always exhibited a certain attractive poise combined with absolute naturalness, in girlhood days.

She pursued her studies in the East High School and Shaw High School of Cleveland, completing her education through private tutorage.

Unlike many others, she did not secure her desire for professional life through a beginner's experience upon the stage. Instead she made no at-

tempt to enter the theater by the magical door.

The screen did attract her, however, even though the footlights had made no appeal. Pathe, one of the early organizations, first secured Miss Calhoun's efforts.

Her debut for this company was during 1917, in the play, "How Could You, Caroline?" Other plays followed, and from "bits" she was advanced to better parts.

Throughout this time Miss Calhoun turned a deaf ear to pleasure, and drove at her work studiously, unrelentingly and with all her powers, for she determined to make a big success of her one and only chosen vocation.



Portrait by C. Heighton Monroe Los Angeles

Undoubtedly there was inborn ability behind it all, but the artist's beauty, her unaffectedness and a charm all her own, soon commanded greater recognition.

Then she entered stardom. The majority of fans will easily remember Miss Calhoun in her first starring vehicle, "Princess Jones," a comedy-drama for Vitagraph, in which she scored so decidedly that the girl from Riverside Drive, changed her address to Hollywood, and has been a star ever since.

Miss Calhoun has golden brown hair and hazel eyes. She weighs 116 pounds. She has quiet tastes and is devoted to home and literature.

HARRY CAREY

F you were admired the world around because you represented to myriads of admirers all that a red-blooded chapped and spurred Western hero should be, would you confess it if you were born in the East and studied to be a lawyer?

Harry Carey confesses to this sort of thing. He was born in 1880, on East 117th street, New York. His father was Harry DeWitt Carey of the New York Supreme Court. He wanted his son to carry out the traditions of the family and become a jurist.

It is altogether possible that the bench today would be graced by this sombreroed "son of the plains" if it were not for the fact that he contracted an illness which left him a convalescent in the West for a long period. Prior to this attack, Harry had studied law at Hamilton Institute and at New York University. To go ahead with his reading of Blackstone while convalescing was out of the question, but time hung heavy on his hands and he had to amuse himself.

After a successful theatrical career Carey one day visited the old Biograph studios in New York. He was induced to come by his friend, Henry B. Walthall, and, as was the custom then among "legit" actors, the attitude was that 'they were just "looking on." But it was a dull theatrical season, and Carey, when he was offered a part in a forthcoming production, accepted. This with a feeling of toying with a passing novelty and a sense of doing something not quite becoming to an actor.

His success was immediate. He never returned to the stage, and from that day to this has found himself in a class by himself in his own particular brand of picturization.

Not only on the screen, but actually, is Harry at present for and of the West. Near Saugus, about forty miles from Los Angeles, he proudly rides his own range of 1,250 acres. His ranch teems with sheep, cattle, horses, thriving fields and well stocked granaries.

But the real rulers of the ranch house are Dobey Carey, just a year old, and Mrs. Harry Carey, who was Olive Fuller Golden.

He is six feet in height, weighs 180 pounds, and is of blond complexion.

Among his best known productions are "Overland Red," "Riders of Vengeance," "Roped," "The Fox," "Desperate Trails," "Marked Men," "Outcasts of Poker Flat," "Olaf the Atom," "Men Who Wouldn't Shoot," "Man to Man."



Portrait by Evans Studio Los Angeles

HELENE CHADWICK

MOME are born with the proverbial silver spoon in their mouths, but the town of Chadwick, on November 25, 1897, hailed a daughter of the same name

who almost literally was born "in the silk."

For Baby Helene Chadwick's father not only was an executive in the silk mills of that town, but the family was of noble lineage on the paternal side, a direct descendant from Lord Chadwick of England.

The artistic came right along with the silk. The mother was an operatic singer

girlhood upon which he was engaged. A motion-picture producer engaged her when he learned that she had been raised

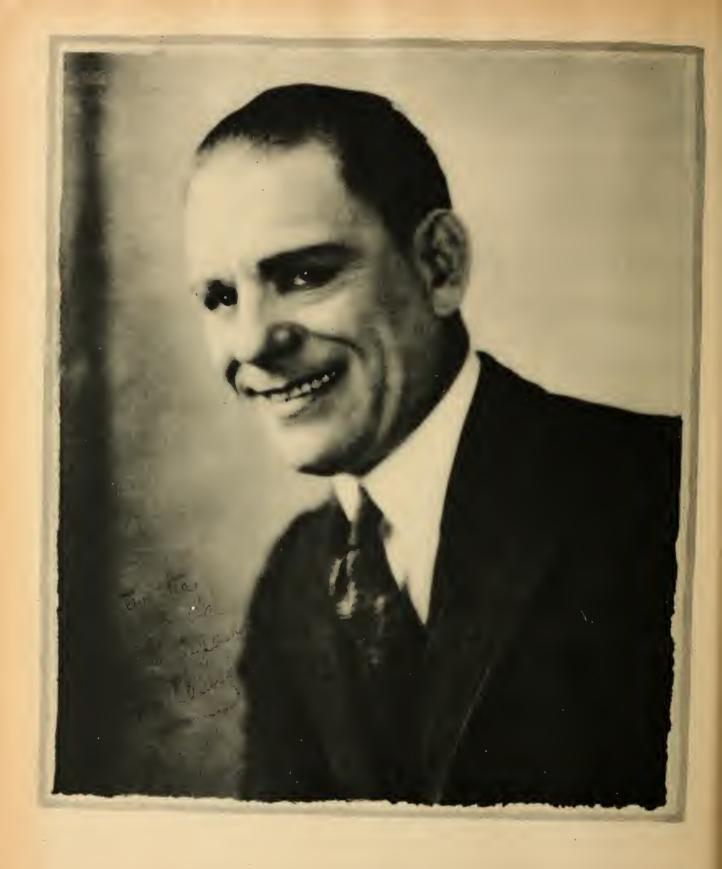
"up-state" and was an expert equestrienne. This picture was "The Challenge," after which she played with Antonio Moreno in

"The Naulahka."

Soon thereafter she joined the Goldwyn players.

Miss Chadwick is five feet seven inches in height, weighs 130 pounds, and has light hair and brown eyes.





LON CHANEY

NCE upon a time someone coined the word "gamut," but it remained for the cinema to come along and develop one of the most interesting human "scales" that the entertainment-loving public ever worshiped. He is a veritable "man of a thousand characters," very seldom playing them twice alike. At one time he is the terror of the underworld, a tough "customer" for the most rugged assailant. Next he is the legless cripple, then, "dissolving out," he reappears, a bland and harmless Chinaman, with slanting eyes and cunning air. Anyone can guess the name.

Lon Chaney gave color to Colorado Springs, Colorado, by making it his birthplace. He attended school there through the fifth grade. Then he determined to become an actor. He entered the theatre

at the age of ten. The managerial eye being far from penetrating, he was assigned to the important task of making himself useful with the stage hands.

Next he attained the heights of chorus boy. How well he sang his memoirs do not state.

Then someone discovered that Chaney could "make them laugh." Thus began his long engagement as comedian in musical comedy, which called for varying makeup and frequent change of character.

However, during that long period upon the stage, Chaney, whose forte afterwards proved to be dramatics, never was called



Lon Chaney, "the man of a thousand faces," in one of them.

upon for serious work.

He made a gradual upclimb but general recognition came at a single bound. It was Mr. Chaney's remarkable twisted form and work as the cripple in "The Miracle Man," which brought him immediate fame. Since then he has been the feature character in leading productions of the screen, exhibiting true genius in the art of make-up.

Chaney is fond of reading, his favorites being the works of Emerson and Dumas, and Wells' "Outline of History." He is five feet nine and a half inches tall, and weighs 165 pounds. He has dark eyes and brown hair.



Portrait by Straus Peyton Los Angeles

CHARLES SPENCER CHAPLIN

ESS need be said of Charles Chaplin than any other screen luminary because he has attracted the public's notice from his first appearances on the screen in the old Keystone company.

"Charlie" was born in Paris in 1889. At

a very tender age he started his

career in London theatres, playing in "Rags and Riches,"

mand, but later drifted into stardom and the hearts of the public without any effort.

His most recent films, ranking with the classics of the screen, are: "A Dog's Life," "Shoulder Arms," "Sunnyside," and his masterpiece, "The Kid."

Around the circle with Charlie. (Left) On the grounds of his home. (At right) In his home. (Above right) On the set in the studio. (Above left) Behind the camera "Billy" and "Sherlock Holmes."

Then he came to America in a vaudeville skit, "A night in a London Music Hall." When this company reached Los Angeles Chaplin was attracted to the screen. Then he started work with the Keystone Company, at that time headed by Mack Sennett. Chaplin worked in many comedies with Mabel Nor-

His latest is "The Pilgrim." Chaplin is five feet four, weighing 125 pounds, and has brown hair and blue eyes.

He is now producing for United Artists, of which he is a member. He will direct features and produce comedies of his own.

His home is in Beverly Hills.

VALENTINE CHURCHILL



NLY two years agolittle Valentine Churchill was in

India with her family, who were in the select English set at Rangoon. Then Valentine was but eight years old and in those eight years had learned the sacred Burmese dances. Her teacher was one of the court dancing masters there, and Valentine was the only white child ever taught the dances.

Then Valentine's little brother was taken ill and their mother packed the kiddies off to California, where Valentine soon entered pictures.

Her dancing attracted the attention of directors, and her first work was a "bit" dancing the East India dances.

Her popularity grew until word reached back to India that Valentine,

"the sweetheart of Rangoon" as they called her, was working for the screen.

Such was their pride that one of the magnates of India, a Mr. Fisher, packed his bags and started for Hollywood, where he is going to organize a company starring Valentine.

Valentine is just eleven years old now, and facing stardom. She has gained a screen name of "the little girl with glasses" because of the character parts she has played.

She has blonde hair and brown eyes. When she isn't working she's in the Hollywood School for Girls or studying Amer-



Portrait by Rice Los Angeles

ican dancing.

A few of the pictures that little Miss Churchill has taken part in are "Hours We Love," "Trouble" with Jackie Coogan, several of the Hal Roach "Our Gang" comedies, "The New Teacher," "The Dangerous Game," "The Right of the Strongest," and many others.

Recently Valentine performed for the Fox Film Weekly, doing her series of Burmese dances. And now a stage producer wants her to play the child lead in an original stage play. Should she accept, it will only be a preliminary to stardom on the screen.

RUTH CLIFFORD

NE would not likely look to New England for screen stars, but Ruth Clifford, now a recognized luminary on the silver screen, was born and raised in Rhode Island and educated in St. Mary's Seminary at Bayview.

When the siren screen called Miss Clifford it was not a mere matter of walking into a studio and being starred. She started with the Edison Company as an extra girl, and later was chosen from many extras to play opposite one of Universal's male stars.

Her first big picture was "The Kaiser, the Beast of Berlin," a Uni-

versal-Jewel production. Her work in this picture was so remarkable that soon Miss Clifford was made a star for Universal.

There she made "Fires of Youth," "The Lure of Luxury," "The Game Is Up" and many others.

At the end of her contract she removed to an independent company, where she was starred in "The Amazing Woman."

At Vitagraph she played a lead opposite Earle Williams. Other pictures in which Miss Clifford starred were: "The Sav-



Portrait by Alfred Cheney Johnston

ages," "The Cabaret Girl," "Eternal Love," "Home, James," "The Red, Red Heart." Her latest productions are "Tropical Love," produced by Porto Rica Photoplays, and "The Dangerous Age," a John M. Stahl production for Mayer.

Miss Clifford was born February 17, 1900, has blonde hair and blue eyes, is five feet two inches tall and weighs 110 pounds.

She lives in her Hollywood home with a brother and sister.



ETHEL CLAYTON

NE of the fortunate thespians who "grew up with the films" to become a leading star of present-day productions, is Ethel Clayton, born at Champaign, Illinois.

Perhaps the fact that her early education was secured amid the quiet surroundings of St. Elizabeth's Convent, at Chicago, explains the general type of character chosen for this actress, who so frequently was seen as the wife in home life, or the woman, oppressed by life's reverses, suffering silently. Repression is a part of her stock in trade; the quiet repression which hints of the convent training.

Miss Clayton passed through the usual experience of the amateur seeking work upon the stage. She was more fortunate than the majority, for she was of leading-woman type, and had a personality which was easily observed by the seekers of new material.

Therefore, after the inevitable "bits," she found her opportunity with the then well known T. Daniel Frawley, whose stock companies attracted wide attention.

Her first role of importance was with Edwin Stevens in "The Devil." It is very true in this case that the leading lady scored an immediate success. "The Country Boy" added greatly to her reputation and thereafter she was looked upon as a stage fixture.

When feature photodramas began appearing, Miss Clayton's curiosity, like that of many stage people, was greatly aroused. She visited a studio and was as interested as she was amused at the strange proceedings, so different from those of the theatre.

Lubin, one of the leading producers at the time, invited Miss Clayton to play in a feature which made great demands upon the leading woman. It was "The Great Divide."



The majestic Ethel Clayton with her German police dog.

Miss Clayton consented to do "just this one." When the production was completed and shown to Miss Clayton, she was shown the lure of another famous play, "The Lion and the Mouse." So she consented to do that one, and, from that time forth the stage lost one of its favorites.

Continuing with Lubin, Miss Clayton scored in many features, among them being "The Fortune Hunter" and "Dollars and the Woman."

Since that time Miss Clayton has been cast by leading producers in productions constantly. But she has not continued solely as the actress of repression. Instead she has surprised her closest followers with high dramatic action, colorful portrayals and greater depth of feeling than she had been allowed to display in previous features.

Recently Miss Clayton has been at the head of her own company at the Robertson-Cole studios.

Miss Clayton has golden brown hair and gray eyes. She weighs 130 pounds, and is five feet five inches tall.



Portrait by Alfred Chency Johnston

LEW CODY



Lew Cody used to be known as the He Vamp of the screen.

HERE seems to be nothing more fatal, during college days, than a dose of editorial work or a role in student the atricals. As a result of these two lures, many a present day

publisher, writer and actor were seized upon right in the midst of preparation for other professions, and diverted into new channels with feverish rapidity.

The ministry lost a large number of prospects in this manner, while it is to be wondered how the medical profession ever kept stride with business, so rapidly has the pen and acting profession stripped its ranks of physicians in the bud.

One of those who prepared to rid the world of the ills which afflict mankind, was Lew Cody.

Born in Waterville, Maine, he went through common school, then graduated from high school in Berlin, N. H., and attended McGill University in Montreal, Canada, entering the Medical College. Shortly after he entered the Stanhope Wheatcroft School of Acting in New York to prepare himself for his life's work. Long before his course was completed he left to join a "one night stand" troupe that was leaving for a southern tour. With the funds advanced by his father he purchased a wardrobe and the usual tin "make-up" box with sufficient "make-up" to last a life time. From that day his real work started.

While touring the west coast with the New York Winter Garden Show he became interested in pictures. That was in

the spring of 1915. Thomas Ince gave him his first screen contract, in which he played opposite Bessie Barriscale in "The Mating." The following two years found him playing leads for several of the producing units, Balboa, Ince, Sennett, etc. He arrived with "For Husbands Only," closely followed by such successes as "Don't Change Your Husband," "Micky," "The Life Line." Then came his own company and with Gasnier as his associate, he produced and starred in "The Beloved Cheater," "The Butterfly Man," "Occasionally Yours," "Dangerous Pastime." Shortly afterwards he played with Norma Talmadge in "The Sign on the Door." He returned to the screen in "The Valley of Silent Men." This was in the spring of 1922. "Secrets of Paris" and "Jacqueline" rounded out the year's work. Starting with the new year he played Rupert in "Rupert of Hentzau." Then came "Souls for Sale" and "Within the Law."

Mr. Cody is six feet tall and has black hair.

After a series of the above-mentioned "one-nighters," in which he played everything from "Hamlet" to "East Lynn," he entered vaudeville. Following a few seasons in stock with his own company, he sold his interests.



Here he is shown with "his gang" of carpenters and prop men on the "Rupert of Hentzau" set.



Portrait by Donald Biddle Keyes Los Angeles

BETTY COMPSON

pictures. But the one her friends remember best never was filmed. She appeared in it as a little vagabond maid playing the violin in a Salt Lake theatre. This was when she was a little girl and the Compson funds were low.

She had been playing the violin in the orchestra of the theatre, until one day one of the acts failed to show up. She was given the opportunity to fill in. Her supply of suitable frocks for a public appearance being extremely low, there was a great scurrying around, until her mother hit on the happy suggestion that she appear in the attire of a street musician. This she did, but she was a very peaked and anxious little maid until the thunder of applause assured her that the audience liked her act.

This was the beginning of Miss Compson's public career. Her success on her initial appearance prompted her to go into vaudeville in a violin-playing sketch. She managed to obtain an engagement playing on various circuits. The producers of film plays were impressed by her charm and magnetism, and in 1915 she accepted an offer from Al Christie to act in Universal comedies.



The beautiful Bezerly Hills home of Betty Compson.



But again her opportunity came, this time in an offer to do some serials, which were more along the line she wanted to go. Next came a comedy with William Desmond.

Then she made the big hit in "The Miracle Man," a Paramount-Arteraft picture. Three pictures — Betty Compson productions—were made, but the actress found the work too difficult for her young shoulders, and she returned to Paramount pictures as a star.

Since then she has played in "The Little Minister," "The Green Temptation," "To Have and To Hold" and "Kick In" with Bert Lytell, "The Rustle of Silk," "The White Flower," "The Bonded Woman," "The Law and the Woman" and "At the End of the World."

Miss Compson was born on March 18, 1897. She is five feet two inches tall and weighs 118 pounds. Her hair is brown and her eyes blue. Her education was obtained in the public schools of Salt Lake City. She and her mother, devoted chums, live in Hollywood.

EDWARD CONNELLY

CTING is an art, not a job, with Edward Connelly. Mr. Connelly was born in New York City December 30, "several" years ago. He

received his education in Chicago at St. Patrick's College. He had been prominent in college theatricals, but instead of going on the stage immediately he became a reporter on the Chicago Post and Mail, and later was a member of the reportorial staff of the Chicago Interocean.

At the end of two years he left Chicago on the first of a series of tours with traveling companies. Among them was a company starring John Dillon. Mr. Connelly was five years with Mr. Dillon.

Following brief ventures with other stock companies he joined James A. Hearne, and was with him in repertoire for an-

other five years. Mr, Connelly considers he acquired more valuable schooling from James A. Hearne than in any like period of time he spent on the stage. Included in this company's repertoire was "Shore Acres."

At the conclusion of this engagement, he went to Europe to appear in "The Belle of New York," at the Shaftesbury Theatre in London. He remained there with that attraction two years.

Then motion pictures claimed him. He, was induced by Metro to produce the playlet for the screen, and it proved a distinct success. He has been in motion pictures ever since. He believes his greatest part



was that of "Rasputin" in "The Fall of the Romanoffs," although that of the "Baron de Maupin" in Rex Ingram's "Trifling Women" was received with greater acclaim.

His work in the title role of the Thomas Ince production, "The Devil," also did much to build his film fame.

Mr. Connelly has appeared in every production Rex Ingram has made for Metro. He played in "Shore Acres," "Hearts Are Trumps," "The Four Horsemen of the Apocalypse," "The Conquering Power," "Turn to the Right," "Trifling Women," "Where the Pavement Ends" and "Scaramouche."

MIRIAM COOPER

is the birthplace of Miriam Cooper, and
after her school days
were over she went
to New York to
study art at the New
York Art School.

Miss Cooper remained with the Fine Arts Studio and worked in many notable productions.

The first notice of her screen work came to light in D. W. Griffith's masterpiece, "The Birth of a Nation."

Then Griffith decided to make "Intolerance," and Miss Cooper was chosen as a lead in the episode of the French reign of terror.

Then she signed with Fox Film Company as a star. It was there that she made "The Honor System," "The Silent Lie," "The Innocent Sinner," "Should a Husband Forgive," "Betrayed," and then she played the notable role of "Evangeline."

Her next production was made at the Realart Studio under the title of "The Deep Purple," which was followed by the First National production, "Serenade."

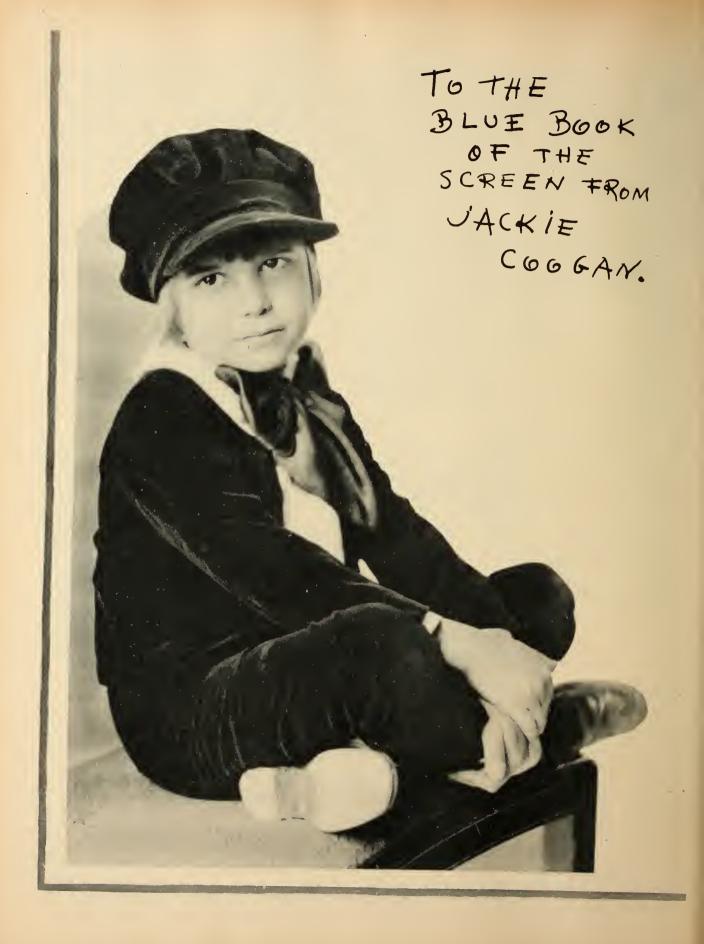


Portrait by Evans Studio Los Angeles

The greater part of these films were made under the direction of Raoul Walsh, Miss Cooper's husband.

Miss Cooper has dark brown hair and brown eyes, is five feet five inches tall, and weighs 120 pounds.

She and her husband live in a beautiful Hollywood home. There she works in her beautiful garden when not working before the camera.



IACKIE COOGAN

ISTORY has been called the summation of the life stories of the persons who mould their times!

On October 26, 1914, Tackie Coogan was born in the city of Los Angeles, where he was destined to win, even as a mere infant, the love and plaudits of the entire civilized world. His father, John H. Coogan, had been born in Syracuse, New York, where his father, in turn, had been reared and had become an established apothecary. Jackie's mother was also of the theatre world. So that Jackie, it can plainly be seen, comes to his mimetic genius and talents by a most direct descent.

Shortly after Jackie's birth, the Coogans went east and it was in New York that Tackie made his real first appearance in a theater. His father was on the stage, delivering a song prior to entering upon his dance, when he noticed that the audience was gleefully smiling. He looked around and beheld his twenty month old son, clad in the sketchiest summer attire, walking out to him.

With the quick wit of the trained actor, Jack senior took command of the situation, introduced his son, and set him to doing some of the dance steps with which the youngster had amused visitors at the Coogan home.

Charlie Chaplin had long been desirous of filming the story eventually called "The Kid;" he had postponed the production



Jackie prefers hammer, nails and old box to any mechanical toy made.



Jackie Covgan has to go to school.

time and again because he could not find the right child to play in the picture. Grauman, long a friend of Chaplin's, knew of this ambition and felt sure that Jackie Coogan was the child for Chaplin's story. Accordingly, he brought the comedian down to the hotel where the Coogans were living. Charlie was enraptured with the boy and eventually Jackie was signed up to a contract.

The instantaneous success of Jackie is universally known. The organization of his own starring company is also history; his pictures include "Peck's Bad Boy," "My Boy," "Trouble," "Oliver Twist" and "Daddy." Shortly after The Blue Book of the Screen is published, "Toby Tyler," his latest production, will be released.

After much spirited bidding, Metro secured Jackie and it is at Metro in Hollyvood that the young star is making his newest pictures. His first under this contract is "Long Live the King," an adaptation from Mary Roberts Rinehart's novel of the same name. Incidentally, it will be the first vehicle in which Jackie will be seen in other than ragged raiment.



DOROTHY DALTON



Dorothy Dalton in a dramatic scene with Jack Holt.

F her father's desires had been fulfilled, Dorothy Dalton now would be a member of the bar, confounding the court with Latin and hypothetical questions.

Mr. Dalton was a realtor, engaged in serious business. He believed that there should be no nonsense about a girl's career. He had this belief when Dorothy was born in Chicago, September 22, 1894, and he stuck to the belief that there should be a lawyer in the family, despite the fact that his offspring was not a son.

There was no reason, he argued, that his daughter should not be as practical in her vocation as a man in after years, and he believed it to be an excellent idea to adjust his Dorothy to this scheme, that she might take care of the legal end of his big realty brokerage business, in due season.

Later, while Dorothy was a young lady, attending Sacred Heart Academy, in Chicago, she gave her father her version of the career she should enter. She wanted to go on the stage.

Mr. Dalton, seeing that his daughter was determined upon this course, did what he

could to further her aspirations. He sent the academy graduate to the American Conservatory, where she received instruction in dramatic art under Hart Conway, now deceased.

She began her professional career in stock, following with an Orpheum contract. Then she played leads with B. F. Keith.

The All Star Film Corporation was operating at Portland, and induced Miss Dalton to appear before the camera.

Therefore Miss Dalton journeyed to Hollywood in 1915 and was engaged by Ince to play a feature role in "The Jungle Child." She "put it over" with such success that she remained with that producer five years, some of her successes being 'The Price Mark," "Flame of the Yukon," "Market of Souls," "Love Letters," "His Wife's Friend" and "Black Is White."

Next she signed with Paramount, appearing in DeMille's "Fool's Paradise," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Idol of the North," "Behind Masks," "Tharon of Lost Valley," "On the High Seas," "Dark Secrets" and "The Law of the Lawless."

The star is 5 feet 4½ inches tall and weighs 127 pounds. Her hair is dark brown and her eyes blue. Outdoor sports appeal to her. She is fond of motoring and horseback riding. She is an expert swimmer and handles a canoe with skill.



Dorothy was late to work, so sneaked over the back fence at Lasky's studio.



VIOLA DANA

New York. She is the second of three daughters of Mr. and Mrs. Emil Flugrath. Her elder sister is Edna Flugrath, an English screen star, and her younger sister is Shirley Mason, a leading American screen player.

Miss Dana was first engaged for a part in "The Squaw Man," in which Dustin Stoning," directed by Mr. Collins. After a series of pictures with Edison, she joined the Metro company. It was soon after this affiliation that the little star had the first great tragedy of her life. Her husband, who had directed all her pictures, was taken ill with influenza and died.

In 1920 Miss Dana came to California to work at the newly established studios in



Farnum was starred. Her first real triumph came when Eleanor Gates, preparing to assist David Belasco in the production of her story, "The Poor Little Rich Girl," made arrangements for Miss Dana to enact the title role. Her portrayal of this role proved the sensation of New York, and she was unanimously proclaimed the most talented child actress in America.

During a visit to the Edison studios, she met John Collins, who later became her husband. He asked her to have a screen test taken, and it proved so successful that she was signed by Edison to appear before the camera. Her first picture was "The Hollywood. All her pictures since that time have been made on the West Coast.

Miss Dana has a beautiful home in the Hollywood foothills, where she resides with her father and sisters. Miss Dana invests her money in Hollywood real estate.

Her height is 4 feet 10 inches, weight 103 pounds, hair brown and bobbed, eyes blue.

MARION DAVIES

ARION DAVIES, the twenty-three-year old star of Cosmopolitan Productions, was born in Brooklyn, the daughter of Judge and Mrs. Bernard Douras. She attended the grammar schools there and then entered a convent in New York City, where she specialized in dramatic arts, French, literature and music. She was an apt pupil and several times completed in one year the regular studies of two.

She left school when very young, being drawn to the stage. Living at home with her parents she did not have the struggles nor hardships which many girls undergo. She made her first appearance in the "Chin Chin" chorus on Broadway. She was then sought by several producers and was cast in "Oh, Boy!"

Miss Davies is slight and lithe with blonde, curly hair. She has the dreamy Celtic blue eyes of her ancestors and a perfect complexion. She has probably posed for more famous artists than any other star of the screen. Harrison Fisher, Penrhyn Stanlaws, Howard Chandler Christy, Frank Leyendecker and Carl Link being only a few who have transferred her beauty to canvas.

After her appearance in "Oh, Boy!" Miss Davies was chosen for the Zeigfeld Follies and from there she went into pictures. In the order of their appearance her chief photoplays, all of them Cosmopolitan productions, have been "Runaway Romany," "Cecelia of the Pink Roses," "The Belle of New York," "The Cinema Murder," "April Folly," "The Restless Sex," "Buried Treasure," "Enchantment," "The Bride's Play," "Beauty's Worth," "The Young Diana,"

"When Knighthood Was in Flower,"
"Adam and Eva" and "Little Old New York." Her latest big production is "Yolanda."

Miss Davies' introduction to pictures came about when she was in Florida on a vacation waiting for the reopening of the Follies' season. Several motion picture photographers were taking pictures of the girls on the beach and a few days later Miss Davies saw herself on the screen in a Palm Beach theatre.

A New York producer who had met Miss Davies also saw this same picture. He saw in the young actress infinite possibilities for the silent drama. She was thus induced to abandon the stage for pictures. Her splendid portrayal of Princess Mary Tudor in "When Knighthood Was in Flower" brought Miss Davies international recognition. This, coupled with her recent big success in "Little Old New York," has placed her securely in the front rank of cinema actresses.

Miss Davies is noted among directors for her capacity for hard work. She thoroughly enjoys it and sets a pace which cameramen and property boys find it hard to keep up with sometimes. She is noted also for her democratic ways and unfailing good nature and is held in affectionate regard by all those who work with her. She is an omnivorous reader and her library is filled with histories of all countries, as she is especially fond of this form of reading.

Her annual Christmas parties to the poor children of New York have become an institution. Miss Davies personally hands out the gifts to the several thousand children who attend.





BEBE DANIELS

ONVENTS seem a long way from the stage, but the two have always gone hand in hand with Bebe Daniels. When she was not on the stage, she was in a convent; when she was not in a convent, she was on the stage.

Miss Daniels was born in Dallas, Texas, January 14, 1901. Both her father and her mother



(Above) Bebe Daniels sips tea as she ponders over the script between scenes. (Left) Miss Daniels arriving at the studio.

were associated with the stage and just ten weeks after her birth, Bebe made her debut behind the footlights, as the baby in "Jane."

That was the beginning. After that the greater part of her babyhood was spent on the stage. Her parents moved to Richmond, Virginia, shortly after the engagement with the "Jane" production. They spent three years in the capital of the Dominion State and then advanced to New York. It was in Manhattan that she really

made her stage start. She played there in Shakespearian repertoire when she was four years old. At the age of five, she continued her infantile histrionics by playing child parts with the old Belasco and Morosco stock company.

After a year, her parents moved to Los Angeles. She attended the public schools and a convent school in Santa Monica.

A few of Miss Daniels' best known successes are: "Why Change Your Wife," "Nice People," "Pink Gods," "The World's Applause," "Singed Wings," "The Affairs of Anatol" and "Glimpses of the Moon."

Miss Daniels is all of four feet four inches, weighs almost 125 pounds, and has black hair and eyes.



MARJORIE DAW

ERSONALITY has played a prominent part in bringing to the cinema many of those who have attained eminence in this comparatively new source of entertainment.

Intimate history of motion pictures reveals a long list of stars who, because of certain native talent and individuality, have become stars without previous professional experience of any extent.

One of these is Marjorie Daw, a dainty young Miss, who was fortunate through circumstance as well as talented.

Marjorie Daw was born at Colorado Springs, Colorado, in 1902. She was educated at the Westlake School and when very young moved to Los Angeles.

As a child actress appearing in small parts she one day attracted the attention of Geraldine Farrar, noted opera singer, who was at that time making her debut in the silent drama in the famous superproduction, "Joan, the Woman." Due to Miss Farrar's influence, Marjorie was given a small role in this production, and after its completion Miss Farrar's interest in the

little actress continued to the extent that she was given several other parts in productions that were being made at the Lasky Studios.

She next attracted the attention of Mary Pickford, who gave her a chance with a more important role in "Rebecca of Sunnybrook Farm." Marjorie made good and by this time had blossomed into an ingenue.

Douglas Fairbanks was the next to notice her talents and engaged her as leading woman in "Arizona." She was so successful in this piece that she continued as Mr. Fairbank's leading woman in several other productions. She is noted for having played in more Douglas Fairbanks productions than any other actress on the screen.

Miss Daw is five feet three inches in height, weighs 112 pounds, has light brown hair and hazel eyes. She is unmarried and has never had any experience before the footlights. In fact, her entire career since leaving school has been confined to the screen.

She makes her home in Los Angeles and is at present a free-lance player.





Portrait by Freulich Los Angeles

PRISCILLA DEAN

ODDLING about the stage while an infant, with the famed Joseph Jefferson, while the latter was making "Rip Van Winkle" immortal as a theatrical production, Priscilla Dean may be said to have secured a flying start as an actress.

But the young Miss had more than this, for her mother was May Preston Dean, a widely known emotional actress at the time. Therefore, the way was well paved for the future cinema star.

Priscilla Dean was born in New York, and secured her education by private tutorage during her infantile professional career.

She was particularly fortunate in playing child parts with great actors. One of these was in James A. Hearne's "The Children of Kings." Eventually she became a featured member of the Ben Greet Players, who presented Shakespearian repertoire throughout the country.

Her first taste of the pictures was upon her return to New York. Phillip Smalley, the director, used her in three one-reel dramas, one of which was called "The Merry Widow."

She continued her stage career, appearing with the famous "Follies Bergeré," where she did a dance specialty. This was at the age of 14 years.

D. W. Griffith, who selected many of his future stars "on sight," saw the dancing Priscilla and made her an offer. Therefore, her permanent screen career began at the old Biograph studio, in the Bronx, New York.

Following the crowd, Miss Dean went to Los Angeles and the film colony there, where she worked in several series of comeedies with the Eddie Lyons-Lee Moran comedy team.

Her elevation to stardom in screen drama began when Lois Weber, the woman director, cast Miss Dean as the "vamp" in "Even As You and I." Her rise was rapid there-

after.

Prominent among Miss Dean's later successes are: "The Two-Souled Woman," "The Wildcat of Paris," "The Brazen Beauty," "The Wicked Darling," "The Silk-Lined Burglar," "Pretty Smooth," "The Exquisite Thief," "The Chatterbox," "The Virgin of Stamboul," "Outside the Law," "The Flame of Life," "White Tiger" and "Under Two Flags."

The star is five feet four inches tall, weighs 135 pounds, and has dark brown hair and brown eyes. She is married to Wheeler Oakman, a well-known leading man.



Priscilla Dean is leaving her studio dressing room to go on the set.

DINKY DEAN

AD not Dinky Dean shown remarkable talent in all of his screen appearances, he would doubtless have become famous nevertheless, for no less an authority than Charles Chaplin predicted that he would some day become one of the most famous child actors the screen would ever produce.

Little Dinky, whose real name is Dean Franklin Reisner, was born in New York City on November 3rd, 1918. He is the only son of Charles ("Chuck") Reisner, well known comedy star and director, and Miriam Hope, former musical comedy favorite.

When only eight months old he made his first, but brief, appearance in a screen comedy which his father was directing. At the age of two

he will be recalled as the very charming kiddie who played with Brownie, the wonder dog, in a comedy series that evoked an unusual amount of interest.

A year later Dinky toured the country with his parents, appearing in Jack Dempsey's vaudeville act, which his father wrote and also appeared in.

When Chaplin started to film "The Pilgrim" he needed a youngster for an important role. Daddy Reisner was cast for the villain in this comedy and he promised the famous comedian that he would get him "just the child for the part." That he succeeded was established when "The Pilgrim" was finally shown, for in every no-



tice that it received special mention was made of Dinky Dean, Chaplin's new "find."



DOROTHY DEVORE

HERE are a lot of actresses who think that the one and two-reel picture is merely a stepping stone to the "feature" and make up their minds to endure the lesser fame for the time. But one of these is not Dorothy Devore, the youngster who has attracted so much attention in the two-reel Christic Comedies released through Educational. For Miss Devore has had her chance to become a star in the longer pictures, and she returned willingly to her first love.

It was only recently that Al Christie loaned her to Charles Ray as his leading woman in "Forty - Five Minutes From Broadway" and there she scored a big hit. But Miss Devore declined all other offers for feature work and even refused a vacation from Christie, so that she could get to work at once in making two-reelers. She has recently appeared in "Movie Mad" and "Scrap-

pily Married," and in these pictures she is said to have established herself as one of the premier comediennes of the screen.

Miss Devore is a Texas girl. She was born in Fort Worth, Texas, June 22, 1901, but while she was a young girl her family moved to Los Angeles, where she finished her education. Instead of going into pictures, she joined a musical comedy company, with which she appeared for a year, and then went with Lyons and Moran in making comedies for Universal. There she was "discovered" by Christie and she went with that company to appear first in small parts. She has been seen in several score single reelers and only recently was advanced to the first rank, with leading parts in the Christie specials. Recent pictures are

"The Reckless Sex," "Sneakers" and "Man vs. Woman."

A Blustender

Last year Miss Devore appeared in such Christie Comedies as "Nothing Like It," "Saving Sister Susie," "Fair Enough," "One Stormy Knight" and "Mile-a-Minute Mary."

Within the last six months she has appeared in "Let 'Er Run," a horse-racing story which has attracted considerable comment; "Chop Suey," in which she plays a Chinese flapper, and "Hazel From Hollywood," a satire on the movies, in which Al Christie has been specializing of late.

Miss Devore is just an inch over five feet, and tips the well-known scales at 110. She has brown hair and eyes and is a typical outdoor girl.



CARTER DE HAVEN

HEN one is born with a penchant for the stage, a snappy personality and ready wit, his vocation will find him out if no side-tracking occurs. Fortunately for Carter DeHaven, nobody threw the switch when he approached professional life, and a very lively and likeable comedian was the result.

Young DeHaven's singing voice first shunted him upon the track, aided by the native ability to "put them over." He sang in Sunday concerts with Brock's Marine Band. A vaudeville scout heard him and sent the news along the line. After the usual ceremonies, including try-outs, he was initiated into vaudeville. He soon became a headliner.

After a stage career which fixed DeHaven firmly as a public favorite, he was brought into pictures. Here he followed comedy lines also. This was in 1915, the year which robbed the stage of so many favorites. His first film feature was "The Col-

lege Orphan." During this contract Mr. DeHaven directed as well as acted. He increased his average by writing many of his own photoplays.

Several of his best known screen productions have been adaptations from famed stage successes. He played "Twin Beds," "My Lady Friends," "The Girl in the Taxi" and "Mary, the Poor Girl."

Mr. and Mrs. Carter DeHaven live in a splendid Hollywood home of their own designing. With every luxury at command so far as the household is concerned, Mr. DeHaven has added a sub-story to the residence, which houses a little theatre, two projectors and a pipe organ. In the garden is a swimming pool.

Mr. DeHaven's accomplishments include piano and saxaphone playing, and skillful dancing. Among his hobbies are riding, golf, swimming and out-door sports generally. He is 5 feet 1½ inches tall, weighs 150 pounds, and his hair and eves are dark.



The beautiful Hollywood home of the Carter de Havens.

WILLIAM DESMOND

HEN Ireland takes a hand in motion pictures, definite results are insured. Scattered here and there in the film colony are to be found natives of the Emerald Isle, and each one "registers" individually. One of these is William Desmond, Dublin born, and for a long time a cinema star.

Nature provided Desmond with that valuable asset, a screen personality, while the hard grind of stock experience at the old Burbank Theatre, Los

Angeles, fitted him for his picture career in many ways. This came after the removal to New York and his ensuing education there.

Oliver Morosco gave Desmond his first opportunity to tread the boards at the time that the Burbank in Los Angeles and, in San Francisco, the Alcazar, became famous for the number of celebrities they developed.

While in stock Desmond proved one of the most energetic students who ever strove to attain success. His daytime hours practically were passed in the theatre in rehearsal or play. Every evening, shunning amusements and the call of the outside, he studied and rehearsed steadily, untiringly, with the stubbornness of an Irish lad who was bound to succeed. He had certain obstacles to overcome, and fought these until he won.

Eventually Desmond starred in the greatest plays of the modern age, with dashes of Shakespeare thrown in. One of the earliest was "Quo Vadis"; another, Richard Walton Tully's "The Bird of Paradise."

But the films approached. They eventu-



Another of the beautiful Beverly Hills homes —William Desmond's.

ally surrounded the old Burbank Theatre, and, like many others, the ambitious young "Bill" Desmond turned to the new art.

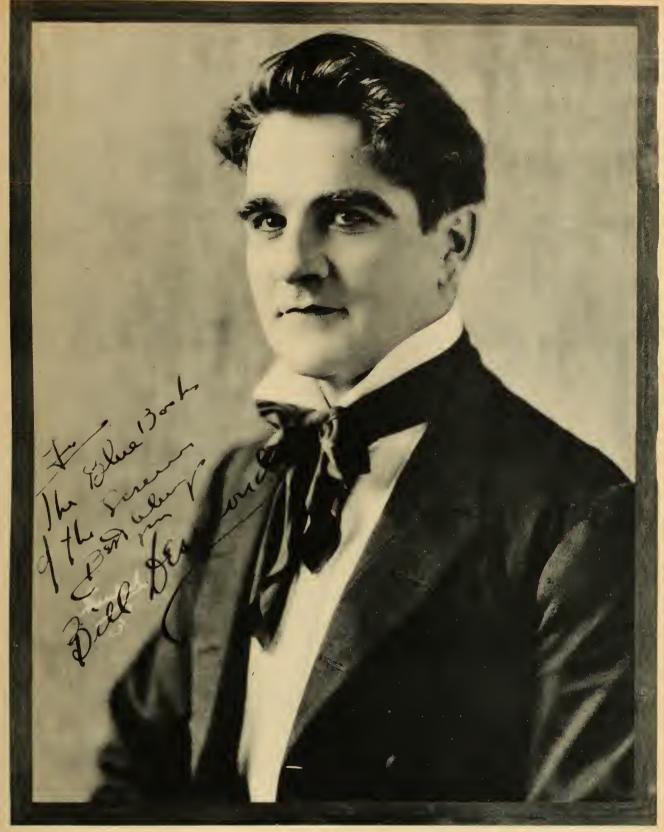
Desmond is of the virile, athletic type. Action appeals to him. Therefore, it was natural that film producers first played him in outdoor roles. Two of these were series productions: "Perils of the Yukon" and "Around the World in Eighteen Days."

He starred in many special productions with Ince, Goldwyn and other producers.

Some of his feature successes are: "The Prodigal Liar," "Mints of Hell," "Bare-Fisted Gallagher," "The Blue Bandanna," "Her Code of Honor," "The Prince and Betty Hampton," "The Parish Priest," "Broadway Cowboy," "Muffled Drums" and "Women Men Love."

Mr. Desmond is five feet eleven inches tall, weighs 170 pounds, has black hair and blue eyes.

He married the charming Mary McIvor, who also has graced the screen, and a winsome little daughter rules the beautiful Hollywood home. Mr. Desmond, besides enjoying athletics, is a talented writer of stage and film plays.



Portrait by Freulich Los Angeles



Portrait by Donald Biddle Keyes Los Angeles

CHARLES DE ROCHE

HE romance and color of the Basque country, Southern France, is deeply engrained in Charles de Roche, featured leading man. It was in that country, at Port Vendres, near the Spanish border,



that he was born. He delights in roles that have a suggestion of the hazardous and that permit of picturesquetreatment. There is something more than the theatrical instinct in this, as it is a qual-

ity, too, that has marked his conduct in situations not related to the screen or the stage.

He won the Croix de Guerre in the world war, and was promoted to lieutenancy for gallantry in action at Verdun and at the Somme. In his home province his reputation for daring is as great as for acting, and France has long looked upon him with affection, both as an artist and as a man. He was captured by the Germans at the Somme and was a prisoner for twenty months in the Kaiser's country.

Although long an idol in France he attracted attention in the United States for the first time in 1921 by his acting in "The Spanish Jade." This picture was made in Europe, but released by an American organization.

De Roche arrived in America in December, 1922, and soon after went to work in his first American-made picture for Paramount, "The Law of the Lawless," in which Dorothy Dalton was the star, with Theodore Kosloff and Mr. de Roche in support.

De Roche was born on July 7, 1893. He weighs 178 pounds, has chestnut colored hair and gray eyes. He made his debut on the screen with Renee LePrince, just before the beginning of the world war. Among his successful screen creations before coming to America were "Verdier" in Kistermaeckers' "Marthe," the Duc de Coranne in "Imperia," and the Deputy of Majomont in "Gigolette." He also appeared in leading roles in pictures made by Perret.

De Roche is also an expert in interpretative dancing and an athlete of no mean attainments. He is a lover of all outdoor sports and displays astonishing skill at tennis, rowing, swimming, boxing, running and, in fact, almost every other sport than golf. The last named is a foreign game he has never been able to interest himself in or make any progress with. In France, soon after graduating from Hoche College, he played Rugby on a team organized in Versailles and was regarded as one of its star players.

De Roche is not married.





Portrait by Seeley Los Angeles

ELLIOTT DEXTER

MBITION to enter the ministry guided the early years of Elliott Dexter, born in Galveston, Texas. When he was young his family removed to Washington, D. C., where the youth studied and graduated from high school. Perhaps his penchant for oratory, or the possession



of a rostrum presence, turned his mind to the vocation he was actually to follow.

At any rate he made several attempts to go on the stage, but, failing in that city, went to New York for the purpose. Here he was more fortunate, although he obtained but a small part in a stock company, then playing at the American Theatre.

After two years with this organization, Dexter formed a company of his own. He took the troupe to the South, where he made a moderate success of his venture.

He returned to New York and found it much more receptive. The "big fellows" wanted him. Thereafter he played in many leading successes, such as "The Lily," a Belasco production; "The Master Mind," "The Love Leash" and "The Tyranny of Tears," in which John Drew was the star; Barry's play, "The Whip," with Henry Miller; "Just Outside the Door" and "Diplomacy," with Blanche Bates, William Gillette and Marie Doro.

Then Hollywood called, and he journeyed there to appear with Lillian Gish in "Daphne and the Pirate." After one return trip to New York, in order to work with Marie Doro in a film production, Dexter returned permanently to Los Angeles, where he still lives.

Among the photoplays in which Mr. Dexter appeared are the following more recent ones: "Romance of the Redwoods," "Something to Think About," "Don't Change Your Husband," "The Squaw Man," "Old Wives for New," "The Affairs of Anatol," "For Better or For Worse" and "Adam's Rib."

Mr. Dexter's name in private life is the same as that of the screen. In 1922 he married Mrs. Nina Chisholm Untermyer, and the two live in one of the most beauti-

ful homes in Altadena, which commands a view of Los Angeles city and valley, as well as the ocean in the far distance.

Mr. Dexter's hobbies are his dogs and care of the striking landscaping about his home. Many of the trees and plants were selected by Luther Burbank, the plant wizard.

The star also has a kennel of German police hounds, said to be one of the finest in the country.



RICHARD DIX

OOTBALL landed Richard Dix on the stage for the first time, and after that nothing could keep him off. It happened in Minnesota, his native state, for he was born in Minneapolis, July 18, 1894.

He was attending the University of Minnesota at the time, after graduating from a St. Paul high school. Also, he had been attending dramatic school, secretly, at night.

While James Neill and Edythe Chapman were playing "The College Widow" in St. Paul, they sent out word that they needed a football player. As this was one of the best things young Dix did

in his collegiate course, he hustled forth and secured the job. All his college mates attended the opening performance, and the tempestuous applause which ensued at every appearance of young Dix far outdinned that accorded the leading man.

Parental objections prevented the youth from accepting a part with E. H. Southern, but he did go into stock in St. Paul, his first part being that of the "villain" in "The Man of the Hour."

When he had saved enough money to reach that actor's Mecca, New York, he set forth in haste to fame and fortune. But neither was lingering just around the corner when he arrived. In fact, no one even hesitatingly offered him a role. After vicissitudes, he finally secured work in Pittsburgh at the salary of \$35 a week, in return for which he played butlers, off-stage noises and other humble bits for a year.

Next he played as leading man in a Texas stock company during a season when the mercury registered around the 100-mark. Immediately after this torrid engagement, in which he toiled through "The Ghost Breaker" and other produc-



Richard Dix recently received a loving cup for winning the Goldwyn golf tournament.

tions, he lost no time in seeking a colder clime, winding up at Montreal, where he played stock also.

Then came his first New York engagement. He played in Gorky's "Night's Lodging," and with Faversham in "The Hawk" and "The Song of Songs." Oliver Morosco then engaged him for a long season at the Morosco stock company in Los Angeles.

Dix's cinema debut was in "Not Guilty." Among his successful screen appearances are his roles in "The Dangerous Curve Ahead," "The Glorious Fool," "The Poverty of Riches," "The Christian," and Rupert Hughes' film version of his novel of motion-picture life, "Souls for Sale." Mr. Dix played the role of "Claymore," motion-picture director, in this production.

His most noted dramatic interpretation was in the role of "John Storm" in Sir Hall Caine's "The Christian," under the direction of Maurice Tourneur. In that role he was declared by critics to be one of the finest dramatic actors on the screen.

The star is six feet tall and weighs 175 pounds. He has dark brown hair and hazel brown eyes.



BILLIE DOVE

RONOUNCED by prominent American artists as one of the most beautiful girls in the United States at the age of fourteen, featured in the Ziegfeld Follies and Midnight Revue at the age of sixteen, selected for the leading parts in three successful pictures a year later and then placed under contract to head the distinguished casts for the special stories series of pictures at the age of nineteen, is the remarkable career of Billie Dove, the New York beauty, who arrived in Hollywood recently.

Few feminine players have attained the heights reached by Miss Dove in so short a time. Motion picture experts have unanimously expressed the opinion that she will prove a tremendous success.

Miss Dove is a striking brunette, five feet three inches in height, has brown hair and eyes, weighs 120 pounds and is unmarried. She is a talented dancer, singer, swimmer, horsewoman and golfer. She was born in New York City May 14, 1903, and educated in private schools in that city.

Her initial motion picture work was with Constance Talmadge in "Polly of the Follies."

She left the stage to be featured in "Beyond the Rainbow" and "At the Stage Door," two successful productions which recently were released. Her "discovery," from starring possibilities, however, was made by Christie Cabanné, who chose her



Portrait by Evans Studio Los Angeles

for the featured role in "Beyond the Rainbow."

It was while a member of Marcus Loew's party, which attended the opening of his new theatre in Boston several months ago, that Miss Dove first came to the attention of Mr. Loew and other Metro officials. They were greatly impressed with her beauty and charm, as well as her stage appearance.

As a result, when they returned to New York, Miss Dove's pictures were obtained and flashed upon the screen in the private projection room in the Metro home office. A short time later her signature was affixed to a long term contract which made her a featured player.

MISS DUPONT

born in Frankfort, Kentucky, in 1898, of good old Southern stock, her grandfather having been a Methodist minister and her father a raiser of fine horses. Miss Dupont received her early schooling there. Later the family moved to Chicago and Miss Dupont toddled along with them.

She then went to a convent in a small town in Missouri, and later to the Illinois State Normal School in Bloomington, thence back to Chicago to the Loring School for Girls.

After finishing her schooling, Miss Dupont journeyed to Los Angeles. She consented to play a part in a picture and she photographed so well that Rex Ingram engaged her to play in "The Day She Paid." Later with Betty Compson in "The Prison

of Love," she had an even better part.

Then Erich von Stroheim began casting "Foolish Wives," and Miss Dupont was engaged for the feminine lead opposite von Stroheim. She made a decided hit in this role and was signed as a star in a series of productions by the Universal Company, chief among which were: "The Rage of Paris," "False Kisses," "A Wonderful Wife," "Shattered Dreams." Her latest work has been in the production of Robert W. Chambers' novel, "The Common Law."

Miss Dupont's knowledge of gowns and designing has stood her in good stead in



the silent drama, as a knowledge of the proper way to dress is one of the requisites of every successful screen star. She is noted as one of the best dressed women on the screen. Differing from most stars, she is perfectly satisfied to remain in the silent drama and has not the slightest desire for a career before the footlights, although she admits that one of her favorite pastimes is spending her evenings at the theatres.

Miss Dupont is unmarried, is five feet four inches tall, has blonde hair and blue eyes. She makes her residence in Los Angeles.

Her own name is Marguerite Armstrong.

JACK EARLE

ACK EARLE, although not the tallest man in the world is without a doubt the youngest giant in the entire world. He is sixteen, having been born July 3, 1906, and stands seven feet four inches in height. He weighs 270 pounds, and carries his huge form with extraordinary poise and ease.

He was born in Denver, Colorado.

His hair is dark brown, and his eyes are blue. His education consists of public and high school, and a year of art schooling. He is a graduate of the El Paso High School, and lived in El Paso until a movie scout discovered him, and invited him to the movie city. It was then that Century Film Corporation engaged him, and it is with this company that he is now under contract.

Earle's first appearance before a camera was as the giant of Century's "Jack and the Beanstalk,"

in which Baby Peggy played the role of little Jack. This was in June, 1922. Since then Earle has appeared in ten more Century comedies, including his first starring vehicle, "A Big Gent," which will be released early in 1923.

Earle has his own home—a cozy bunga-



low in the foothills of Hollywood. Among his hobbies swimming and cartooning come first. Then his garden. He also writes a great deal, and is working on a story now which will make his next picture for the Century people. He is well liked in the community where pictures are made.



JULIA FAYE



IRGINIA has produced many beautiful daughters, and one of these is Julia Faye, who scintillates in pictures. Her home city is Richmond, where she was born on September 24, 1898. She was educated in private and public schools in St. Louis, Mo., where she went with her parents when she was very young. She also was a student at the Illinois University for one year, but not, as commonly reported, to become a teacher. This method of earning her living never did appeal to the sprightly young actress, and from the moment she was given a choice in choosing her career, her preference was for the screen.

She had comparatively little difficulty in obtaining a part in motion pictures. This was in 1915. her first "bit" being in the D. W. Griffith production, "Intolerance." She soon obtained the lead role in "Don Quixote," with De Wolf Hopper. She remained with Griffith for six months, and then played in six comedies for Sennett. She was not one to scorn comedy parts.

She had her first leading role with Paramount in 1917, in "A Roadside Impresario," some of her other successes afterward being with Wallace Reid in "The Hostage," "Old Wives for New," "Saturday Night," "Nice People," "Forbidden Fruit," "The Love Special," "The Affairs of Anatol," "Fool's Paradise" and "Adam's Rib," a list of which any

screen star might well be proud.

Miss Faye's name in private life is Julia Faye Covell. She is five feet two and a half inches tall, and weighs 115 pounds. She lives in Hollywood and one of her favorite hobbies is gardening. She takes great delight in this form of recreation, and her home is surrounded by many blooms of different varieties and beauty.

She also finds much enjoyment in collecting Oriental objects of art value, and one of the show rooms of her home, the Chinese room, is filled with these articles. She also rides horseback a great deal, and is known as one of Hollywood's most graceful and accomplished equestriennes.

DOUGLAS FAIRBANKS

HE city of Denver exceeded the speed limit one fair morning in 1884—the morning of May 23, to be explicit. For it was upon this eventful date that the athlete of the cinema first opened his eyes upon the world and immediately looked around for his gymnasium apparatus.

He wanted action.

To go into detail regarding Douglas Fairbanks, perpetual motion of pictures, would be a waste of words so far as the public is concerned.

Parentally speaking, young Douglas' heritage was all that could be asked for by the most ambitious, for it spoke of brains and literature. His father was an attorney and a student of Shakespeare. It is presumed that the son could recite "To be or not to be—" at a very tender age, while endeavoring to hurdle the grand piano or the woodshed.

The family moved to New York in 1901, where Douglas secured his first stage experience with Frederick Warde. After a season of this, he entered Harvard as a special

student, and then worked his way on a trip to Europe. Probably the "bounding" billows were his inspiration for this journey.

Upon his return Fairbanks increased his speed. He became a clerk in Wall street, where frenzied bulls and bears delighted his vision. Next he vaulted the counters of a hardware factory. He took a brief fling at the stage again, but shunted off into a law office.

Mr. Fairbanks' last appearance in the theatre was in 1914, the play being "The Show Shop."

But he began his meteoring when D. W. Griffith brought him into pictures. Fairbanks first gamboled about in "The Lamb." His successes since that time are: "He Comes Up Smiling," "Arizona," "Knickerbocker Buckaroo," "When the Clouds Roll By," "His Majesty, the American," "The Mollycoddle," "The Nut," "The Mark of Zorro," "The Three Musketeers" and "Robin Hood."

Douglas Fairbanks also lives in the beautiful Beverly Hills in a "castle-on-the-hill."



In the distance, on the veranda of their "house on the hill," will be seen Mary and "Doug."



GEORGE FAWCETT

ATE and his ancestors were kind to George Fawcett in bestowing upon him features that once seen are not easily forgotten. Heavily lined and almost leonine in proportions, they can be rigid and hard as they were in "The Old Homestead," in which he played the role of "Eph Holbrook," the "just," or they can be benevolent, jovial, or slyly humorous. But once seen, they are rarely forgotten.

His education fitted him to become either a scientist or a lawyer. He became neither, but on the other hand, when a young man, took up farming. He wrote poetry good enough to be published, and twice destiny seemed to dedicate him to newspaperdom when he wrote lead editorials for a living.

Mr. Fawcett was born on August 25,



1863, in Fairfax County, Virginia. But he is not of the tall and austere type of Southerner. On the contrary he is rather stockily built, with a countenance which, when not being molded to fit some fictional character, is naturally jovial. He graduated in science and law at the University of Virginia, and notwithstanding his farming and other pursuits, found time to act on the stage with many famous personages.

When the elder Salvini played "Othello," Fawcett had the part of "Iago" in the same play. He was in productions with scores of other celebrities and appeared before audiences in England, as well as the United States.

When Lewis Waller played "The Squaw Man," in London, he had an important part in the cast.

He made his debut in motion pictures in 1915. He became a member of the Paramount stock company in May, 1922, but before that appeared as a "free lance" in several pictures produced by that organization. He had also been on the screen in photoplays made by Morosco, Ince. Griffith, Universal, Selig, Fine Arts, Selznick, Artcraft and First National. Three of the pictures he directed were "Little Miss Rebellion," for Griffith, and in which Dorothy Gish had the star part; "The Deadline at 11," for Vitagraph, and "Such a Little Queen," for Realart.

Among some of the successes in which Mr. Fawcett has played prominent roles are "Majesty of the Law," "The Old Homestead," "Java Head," "Ebb Tide," and "Mr. Billings Spends His Dime."

Mr. Fawcett is five feet nine and a half inches tall, and weighs 180 pounds. He has brown hair and blue eyes. He is married and has one daughter, Margaret, 23 years old.

Although working in Hollywood, he says his home is where his wife and daughter live, in New York City.



LOUISE FAZENDA

VERY now and then some lively vaudeville artist refers to Los Angeles as the capital of Indiana, so thickly sprinkled is the "Angel City" with natives of the former state. Among these Indianans, one stands out very prominently, for she is Louise Fazenda, the film comedienne, born way back in Lafayette. Even her native city had a "laugh" in it.

Since that time the very original character actress has spread the laughs around the world many times.

Miss Fazenda's forebears were of business life. Her father was a merchandise broker. The daughter had no other thought than to secure an education and grow up an ordinary "member of the family." Louise was not of the dreamer class. She was lively but normal.

While she still was young, the family removed to Los Angeles. Louise attended the high school there and Saint Mary's Convent. But, as for career, she thought little of the future.

During the latter part of 1915, the young Miss suddenly found herself in need of funds, if Christmas presents were forthcoming for her family and friends. She spoke of the matter to a friend, who suggested pictures. As a result she obtained a little work at the Keystone Comedy Studios.

She relates that none of the directors battled for her further efforts. But the work fascinated her and she continued enjoying the novelty of the thing.

Then it became hard work, but she continued the struggle until studio officials were fully impressed with the possibilities of her original makeup and her highly



laughable action.

Soon she was doing important work in comedy, and was one of the principal stars of the studio for a long period.

Not so long ago, after making an enviable name in comedy, Miss Fazenda branched out into drama. Two of the several features in which she portrayed prominent roles were "The Kitchen Lady" and "Down on the Farm." She entered "specials" when cast in "Quincy Adams Sawyer," and followed this by playing in the recent production, "The Beautiful and the Damned," for Warner Brothers.

She scored so heavily in this photodrama that the firm gave her a special role in "Main Street."

She plays the piano well, swims much and takes long hikes. Her hobby is the study of foreign books and psychology.



Portrait by Witzel Los Angeles

HELEN FERGUSON

HERE is one film girl in Hollywood who can do just about anything, and that is Helen Ferguson. Helen is one of the most "regular girls" imaginable, and is popular with every man, woman and child in studio land.

Helen was born in Decatur, Ill., July 23, 1901. She was educated in the Nicholas Senn High School, and studied at the Academy of Fine Arts. then became a stenographer, but early tiring of this, she took up poster designing and writing. She finally landed on both feet in motion pictures and has progressed steadily up the ladder of fame, until today she is very close to stardom.

Her initial film work was in 1915 in "The Temp-

ter," Henry B. Walthall's first picture. Miss Ferguson then "ditched" examinations in school to go and work at the Essanay Studio. She received a place as extra in a mob scene, was loaded into a machine and, much to her dismay, the crowd was taken to her school for a scene, where she had to act before the camera, while her classmates and teacher looked on. Such is Fame, and Miss Ferguson got her face in the camera all right, registered, and in a short time was playing parts.

She was brought out from New York in 1919 by Goldwyn to play a leading feminine part in "Going Some," after which followed a number of Goldwyn pictures, and then she played at other studios.

She is remembered for "Burning Day-



light," "The Mutiny of the Elsinore," and other films, and will shortly be presented by Goldwyn in "Hungry Hearts," in which she is said to have done the best work of her career, her part being one of the outstanding features.

Helen Ferguson drives a car, and is always reading, studying and painting. Thanksgiving she gave an address at a Congregational Church in Los Angeles, with much honor to herself and credit to the film industry.

Miss Ferguson is one of the featured players in "Brass," which is being directed by Sidney Franklin with an all-star cast headed by Monte Blue, Marie Prevost, Harry Myers, Irene Rich, Frank Keenan and others.

ANN FORREST

Is "different." She is different from most screen stars in personality and beauty. But the greatest difference lies in her achievement of cinema fame.

Ann wept her way to stardom.

When Miss Forrest made her start in pictures she was an extra girl. But she worked very earnestly and very soon was playing "bits."

Through the tedious steps that lead to stardom she worked for the American, Universal, Triangle, Lasky and Mayflower companies, until at last she played her first real dramatic role in "Dangerous Days" for Goldwyn. There she made so great a success that her services were in great de-

mand by the large film companies and she returned to work in starring roles where before she had played extra.

For many productions she played homely parts. She liked character acting.

But directors and producers thought differently. They wanted the film-goers to see her beauty, and soon she was playing in society drama.

The combination of setting off her acting ability with beautiful sets and gowns made her even more of a favorite, and having found her groove, is continuing her success.

Miss Forrest was born in Denmark in 1897 and also educated there.



Portrait by Evans Los Angeles

After coming to the United States she entered the films and her first appearances were in "The Birth of Patriotism," "The Midnight Man," "The Grim Game," "The Prince Chap," and "A Splendid Hazard."

Later she played leads in the following: "Dangerous Days," "The Great Accident," "Behold My Wife," and "The Faith Healer." And through all these productions Ann wept.

One of her latest productions was the feminine lead for George Arliss.

Miss Forrest is unmarried and lives with her mother and sister in Hollywood.

She has blonde hair, blue eyes, is five feet four inches tall and weighs 104 pounds.



Portrait by James R. Connelly Chicago

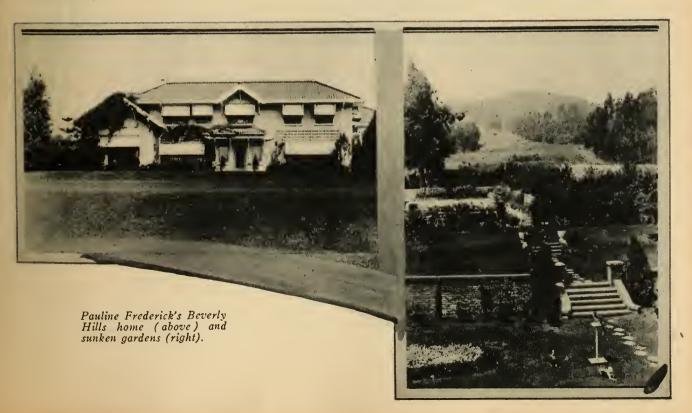
PAULINE FREDERICK

AULINE FREDERICK, one of the most famous of American stage and screen stars, was born in Boston, Mass., August 12, 1885. After completing her education in the Boston public schools, and at a private finishing school, she made her professional debut with "The Rogers Brothers in Harvard," at the Knickerbocker Theatre, New York, on September 1, 1902. She played Titania in "A Princess of Kensington," at the Broadway Theatre, New York, in 1903, and was later starred as the Countess Pokota in "It Happened in Nordland." After starring in "The Little Gray Lady," she played Elsie Vernette in "Samson" with William Gillette, and under the management of A. H. Woods in "Innocent," at the Eltinge Theatre, New York, in 1914-15.

Miss Frederick then devoted herself to the cinema until August, 1922, when she returned to the spoken drama, again under the direction of A. H. Woods, in "The Guilty One," in which she is now touring the country. Miss Frederick began her screen career as a star with the Famous Players. Her first picture, "The Eternal City," was made in Rome in 1915. She then appeared as the star of the following pictures: "Zaza," "La Tosca," "Bella Donna," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," and "The Woman in the Case." For Goldwyn she made, during 1919-20: "Bonds of Love," "Loves of Letty," "The Woman in Room 13," "The Pallister Case," "Roads of Destiny," and "Madame X."

Miss Frederick is five feet, four and onehalf inches tall, weighs 125 pounds, has brown hair and grey eyes. Her name in private life is Pauline Frederick. Her home is at Beverly Hills, California.

Miss Frederick is fond of out-door life, and is especially devoted to horses. Her hobbies include rough-riding, roping, entertaining in her private barbecue camp, and all sports incidental to the use of her stable, which includes several of the best horses in the so-called California stock class.



PAULINE GARON

HE year of 1922 brought a new star to the screen in the petite person of Pauline Garon.

She was born in Montreal, Canada, about 23 years ago, and is the daughter of Pierre and Victoria Garon. Her father was at first employed in the Canadian postal department, but later entered the insurance business, where he made sufficient money to send her to the Sacred Heart Convent in Montreal, which she attended seven years.

She left the convent and went to New York City about three years ago, securing a small part in a musical comedy. This lasted about two weeks, when she secured an engagement in a dramatic production.

A tour with the Armand Kaliz company ended in financial disaster, and she returned to New York.

She has appeared in the New York stage productions of "Buddies," "Sonny," and "Lilies of the Field," in addition to many smaller plays.

Her first screen work was at the D. W. Griffith studios at Mamaroneck, N. Y., when she doubled for Dorothy Gish in "Doubling for Romeo." This was followed by a bigger part with Owen Moore in "Reported Missing," and then she played opposite Richard Barthelmess in "Sonny."

Her selection for this part was made by Henry King, the director, because she had



Portrait by Donald Biddle Keyes Los Angeles

played the same part on the stage. It was in this production that she first came into prominence.

Then she went home to Canada and played in "The Man from Glengarry" for the Dominion Film Company. Following this she was called to California by Cecil B. De Mille to play in the all-star production of "Adam's Rib."

Upon the completion of this role she returned to New York City and played in Allan Dwan's "Glimpses of the Moon" and George Melford's "You Can't Fool Your Wife," both of which were made at the Famous Players studio on Long Island.

HUNTLY GORDON

is a newcomer in the West Coast motion picture ranks. He came west several months ago to appear in a production for Metro.

Mr. Gordon was born in Montreal, Canada, and was educated there and at Bannister Court School, Hampshire, England. Leaving school he entered the Bank of Montreal and later went into the brokerage business. But his heart was not in his work and although his only stage experience was that of an amateur, he left Canada, went to New York and was given a small "bit" in the William A. Brady production, "Life." Three years later he was still playing small parts, the production in which he was appearing at that particular time being "Our

Mrs. McChesney," in which Ethel Barry-more was starred.

One morning he was having his shoes shined at Forty-second and Broadway when a friend paused in passing and said he was on his way to the Lambs' Club to tender a part in a Vitagraph picture to an actor living at the club.

"Do you want the part?" he asked Mr. Gordon.

"Yes," came the decisive reply, and that started the young actor's screen career. Following the completion of this picture in which he played opposite Arline Pretty, he was selected by Ralph Ince as a "comer" and through the latter's efforts was given a



contract with Vitagraph. He played in pictures directed by Mr. Ince and many others.

His favorite sports are yachting and tennis. While attending school in Montreal he was captain of the Victoria Amateur Hockey Club and while in England he captained his school's football and cricket teams. He sailed four years on the Canadian International crew as a member of the Royal St. Lawrence Club in the Seawanaka cup series.

He is six feet tall, weighs 175 pounds, has light brown hair and blue eyes.

His latest production is "Your Friend and Mine" for Metro.



EDWARD (HOOT) GIBSON

DWARD (HOOT) GIBSON first came into the limelight of fame when a howling mob of westerners declared him the world's champion cowboy at the Pendleton, Oregon, roundup and presented him with a diamond studded belt.

Gibson is a true out-and-out westerner, having been born in Tekamah, Nebraska, in 1892. He grew up on the ranges and his early years were spent as a cowboy. Then, after winning the world's championship, he took up the career of a showman. He toured Australia with Bud Atkin's circus.

Coming to Universal City, Gibson entered pictures and made a number of short-reel dramas of the West. Within a year he starred in some of the most successful western stories ever released, among which were "Action," "Headin' West," "The Bearcat," "Trimmed," and a long series of others.

Gibson is the typical hearty, lighthearted

young westerner, and his characterizations in devil-may-care roles have made him one of the most popular actors on the screen.

Gibson is married and his wife's professional name was Helen Johnson. Before her marriage to Gibson she was on the Orpheum circuit.

The star is five feet ten inches in height, weighs 160 pounds and has light hair and blue eyes.

Among Gibson's best known pictures are the following: Kalem, "Hazards of Helen;" Universal, "A Knight of the Range," "The Crow," "The Voice on the Wire," "Shameless Salvason," "The Trail of the Holdup Men," "The Lone Hand," "The Double Holdup," "The Sheriff's Oath," "The Jay Bird," "Harmony Ranch," "Roaring Dan," "The Smilin' Kid," "Pair of Twins," "Saddle King," "Fighting Fury," "Out of Luck," "The Cactus Kid," "Ridin' Wild," "Heads Up," and "The Gentleman From America."

All of these films were written about the West.

Mr. Gibson has only one hobby, horses. When he is not working in a production he is riding over the foothills and into the beautiful. canyons around Hollywood and Universal City.



Portrait by Straus Peyton Los Angeles

GASTON GLASS

ASTON GLASS, the youthful screen player who took the picture world by storm through his interpretation of the role of the young violinist in "Humoresque," was born in Paris.

The young French player's introduction to America was not through the agency of the screen, however. When Madame Bernhardt made her final tour of the United States she brought in her company her godson and pupil, Gaston.

When Madame Bernhardt discovered the promising boy actor in Paris, she paid him the highest compliment of which she was capable—that of making him a member of her own company.

Young Glass appeared in support of the famous tragedienne in "Phedre," "Queen Elizabeth," and many more of her most famous plays.

When Bernhardt, intrigued by the popularity of the new toy—motion pictures—played her only role before the camera, that of Queen Elizabeth, she gave Gaston a part in the film.

Interested in the possibilities of the art which was then ignored by the old school of the stage, Mr. Glass accepted an offer to appear in Gaumont pictures, which were the de luxe features of the period, and often made a full reel feature of some such book as "Les Miserables."

The freedom and change provided by this medium fascinated the young Parisian who, on the advice of his "Divine Sarah," left the stage for the great new field of opportunity.

A contract with Pathe

Freres, one of the first motion picture companies to be inaugurated on a businesslike basis, followed his appearance in Gaumont. But the World War made short work of the theatrical profession in France.

Like a true son of his native country, Glass volunteered for service, and was accepted by the French aviation corps, in which he fought faithfully until a deadly "lungful of gas" put him on the list of "blessed permanents"—those who could not fight again.

Restless, and ill with the thought that he could no longer be a part of the great world struggle, the young invalid came to New York, then the center of the motion picture industry.

An engagement in "Humoresque" was soon arranged, and the picture brought success to young Glass on this side of the Atlantic.

"The World and his Wife" soon followed and "Cameron of the Royal Mounted" gave him fresh laurels.



Gaston Glass is a lucky chap. He makes love to the screen's prettiest heroines. This time it is Helene Chadwick.

FLORENCE GILBERT

BERT was born in Chicago February 20, some twenty years ago. She went to Chicago elementary schools until she came to Hollywood about four years ago.

Monte Banks saw her and asked her to play in one of his comedies, and he liked her work so well she appeared in many others of his.

Later she played in a number of Christie Comedies and then decided to branch out into dramatics. She obtained a place with Bill Fairbanks, Jack Hoxie and others, until about six months ago, when Hunt Stromberg saw her work. He signed her to appear opposite Bull Montana for several pictures.

Miss Gilbert appeared with such notables as

Mary Pickford, Viola Dana, Alice Lake, Bull Montana, William Fairbanks, Jack Hoxie and Franklyn Farnum in the short span of years she has played before the screen.

She has golden blond hair, blue eyes, and is five feet six inches in height, which is perfect ingenue height, according to film producers.

Her hobby is swimming, horseback riding and tennis. She is a great lover of the classics, having a library of some 700 books. She lives in a cozy little bungalow in Hollywood with her mother, a smaller sister and brothers. She has ideals and ambitions, and it is her fondest hope to branch out



Portrait by Estep Los Angeles

into drama permanently.

Recently when Hunt Stromberg was seeking a suitable ingenue for his Bull Montana comedies, he chose Miss Gilbert in the face of tremendous competition. But her previous record and sweet, screenable face won her the coveted place of leading lady in these Montana special comedies.

Her first one was "Snowed Under." This was followed by "Breaking Into Society" after her work in the former was carefully noted. Since then she has appeared in many others, and her record for consistent, fine portraying of ingenue roles continues to mount better and better in every way.

CORINNE GRIFFITH

NE sunny day, when the film colony of Los Angeles was young but sprightly, a southern beauty appeared in that city and, in attending social occasions, attracted the attention of a number of screen folk.

She did not go to the City of Angels with intention to enter pictures. A visit to friends was the whole of it.

One evening, during a "beauty contest" at a seashore dance hall, the young lady was taken by surprise when presented with the cup. For she was not an entry.

Rollin Sturgeon, then director in chief for the Vitagraph, was one of the judges. As the pretty Miss has been one of the dancers upon the floor during the time the judges were seeking a

choice, Mr. Sturgeon suggested to his "jury" that she seemed fitted for the evening's honors. They all agreed.

True to his convictions, Mr. Sturgeon offered the young lady work in Vitagraph pictures, and it was thus that Corinne Griffith became a film actress.

She made good in her first role and was rapidly advanced, until within a year she was playing leading parts in such productions as "The Last Man," "Love Watches," and "Miss Ambition."

Vitagraph later starred her in a series of features, including "The Adventure Shop," "Thin Ice," "The Girl at Bay," "The Girl Problem," and others:



Portrait by Alfred Cheney Johnston Los Angeles

The latter part of 1922 she was engaged by Myron Selznick for a role in the all-star production of "The Common Law."

She was educated in the Sacred Heart Convent in New Orleans and was a professional dancer before going to California.

Miss Griffith was born in Texas in 1898. She is five feet, four inches in height, weighs 120 pounds, and has brown hair and blue eyes. She is married to Webster Campbell, well-known screen director.

Among her screen successes are: "The Unknown Quantity," "The Climbers," "Deadline at Eleven," "The Garter Girl," "Bab's Candidate," "Broadway Bubble" and "What's Your Reputation Worth?"

ELLA HALL



HARMING Ella Hall never had a role more particu-

larly suited to her delicately tinted type of blonde beauty than that of leading woman in "Westbound 99."

Her remarkable beauty is further augmented by a rare histrionic ability to interpret any kind of emotional role called for before the motion picture camera.

Miss Hall left the screen at the height of her career, soon after her marriage to Emory Johnson. She was born in New York City and made her first stage appearance while a child.

Under the direction of David Belasco, she appeared in "The Grand Army Man," and later understudied Mary Pickford in "The Warrens of Virginia." While playing with Isabel Irving in "The

Girl Who Had Everything," Miss Hall paid a visit to Mary Pickford at the old Biograph studios and was offered a small part by D. W. Griffith.

She remained with Biograph for two years, appearing in minor roles under Griffith's direction, and then left to go with Universal, where she was starred in a serial, "The Master Key."

She later appeared in "The Green Orphan," "Jewel in Pawn," "We Are French," "My Little Boy," "Green Magic" and "Jewel," in which production she scored her greatest triumph.

During her retirement from the screen, Miss Hall was besieged with offers to ap-



pear again on the silver sheet, but she was so busy caring for Junior and Brother, her two babies, she turned a deaf ear to the furthering of her professional career.

Friend husband, Emory Johnson, finally persuaded her to again don make-up and grease paint for "In the Name of the Law." She scored so heavily in the production that she was selected as the feminine lead in "Westbound 99."

Miss Hall says her favorite hobby, as well as her favorite sport, is taking care of her two children. She has blue eyes and beautiful golden hair. Dickens is her favorite author.

KENNETH HARLAN

SKED for the secret of his success, Kenneth Harlan always says, "My mother." For Mrs. Harlan, once an actress of some attainments, has been the inspiration for her athletic son from the time of his childhood in New York until now.

Young Harlan got his inspiration for a career from visiting the "wings" of the theatres where his mother was playing.

At the Horace Mann School, Kenneth Harlan was the mainstay of amateur dramatics, appearing in plays, coaching the other players and even designing sets and costumes.

As soon as he graduated from school, he was engaged to appear in support of Gertrude Hoffman, who had a dramatic dance revue on the Keith

and Orpheum circuits. Although not a dancer, the young man's sense of dramatic values made him invaluable in pantomime.

But an ambition to be a real actor led the handsome juvenile to secure an engagement with Robert Hilliard's "The Fortune Hunters" company. Having found his proper medium at last, young Harlan proceeded to shoot to the top of his profession.

Broadway recognized him later in "The Country Boy" and opened its arms to its new favorite.

Lois Weber saw interesting screen possibilities in the young actor and engaged him to play the leading role in "The Whim," after tests had shown him to possess un-



Portrait by Straus Peyton Los Angeles

doubted screen personality.

With the favorite as a nucleus, Bluebird Productions was formed and made a number of pictures, notably "The Wine Girl," "Bread" and "Midnight Madness," in which he appeared to such good advantage that Constance Talmadge offered him a contract to appear in her support in her features for Joseph Schenck.

Under this contract, "Lessons in Love," "Mamma's Affair" and "Dangerous Business" served to bring him to the receptive notice of photoplay audiences, and as a result his name began to run high in contests held by magazines to determine the popularity of various film players.



ELAINE HAMMERSTEIN

ORN with a decided theatrical "pull," the young lady refused to use it, preferring to make her own way up the ladder of fame.

She was Elaine Hammerstein, descendant of the famous family of that name.

Miss Hammerstein was born in Philadelphia in 1897 and finished her schooling at Armitage College, Pa. Her eyes of gray mirror mischievous merry pranks, which her character and actions do not belie. A fair complexion and brown wavy hair top off her 120 pounds of sparkling life.

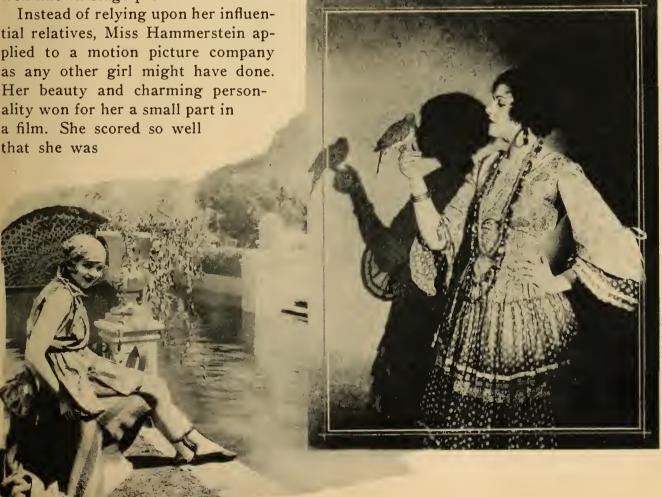
Miss Hammerstein belongs to the Hammerstein family, who have been so prominent in American theatricals. She is the granddaughter of the celebrated Oscar Hammerstein of grand opera fame, and the daughter of Arthur Hammerstein.

well-known stage producer.

given the leading role opposite Robert Warwick in "The Argyle Case." From that moment on, her success was assured. It was a Selznick picture, and that company signed her up for a long term.

She was then given leading roles in "A Modern Othello" and "The Mad Lover." Her first starring vehicle for Selznick was "The, Country Cousin. It was as "Queen Flavia" in "Rupert of Hentzau" that Miss Hammerstein scored her greatest success.

Miss Hammerstein is a vigorous outdoor girl at all times. Every moment of her spare time is passed in tennis, golf, canoeing, riding her spirited horses or driving a powerful automobile. She is a student of good literature, and can converse in several languages.





HOPE HAMPTON

HE "Lone Star State" has sent several stars to twinkle in motion pictures, Houston having the honor to enter one of the peachblown variety—Hope Hampton, born in that city in 1902. She

grew up imbued with all the

vivacity and freshness that come from an active life out of doors. After graduating from high school, she went to New York, accompanied by her mother, to study in the Sargent Dramatic School.

Her work in Sargent school plays finally was so satisfactory that she received offers Her subsequent pictures have been "The Bait" for the Famous Players-Lasky Corporation; "Stardust" and "The Light in the Dark," distributed by the First National.

Miss Hampton's forthcoming special



Miss Hampton is an outdoor girl.

Horseback riding and golf are her favorite pastimes.

from both stage and picture people. She chose a screen career, although she was possessed of a beautiful singing voice.

Her first picture was with the Maurice Tourneur Productions, the title of which was "Woman" and which was released about November, 1918. Then she was starred in "A Modern Salome," which was released by the Metro Pictures Corporation.

production will be "Lawful Larceny," to be made by Allan Dwan for the Famous Players-Lasky Corporation, which she is working on at this time.

In the past two years she has made many personal appearances. Her stage presence, her singing and personality are captivating.

She is not married. Her hobby is music. She also loves to travel. She has made many trips abroad and is planing a trip around the world when her time permits.

Her hair is brown and her eyes are blue. Her weight is about 120 pounds and her height five feet five inches.



Portrait by C. Keighton Monroe Los Angeles

RAYMOND HATTON

AYMOND HATTON'S biographical skeleton says that he never had a previous occupation to that of acting. His screen work shows that, for, although he has seldom played a lead or a "popular" role, he has made an enviable reputation for himself as one of the cleverest character actors in filmland.

Mr. Hatton was born in Red Oak, Iowa, and went to high school in Des Moines. But he soon left there to take up stage work.

In 1897 he played "Jack" in "The House That Jack Built." The ten years that followed saw him on the road and in stock companies.

When Mack Sennett, Fred Mace, Mabel Normand and others from the Biograph Company went to the Keystone outfit, Hatton went with them, and played in scores of Keystone comedies.

Then he graduated into the five-reel drama class, where he created many characters. Some of them stand out prominently in "Joan the Woman," "Whispering Chorus," "The Dancing Fool," "Ebb Tide," "Of-

ficer 666," "Stop Thief," "Jes' Call Me Jim," "Head Over Heels," "The Concert," "Doubling for Romeo" and "The Ace of Hearts."

His first starring vehicle will long be remembered for the character he portrayed as the timid, frightened tailor in "His Back Against the Wall."

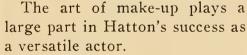
Hatton's recent films are "Java Head," "The Hottentot," "To Have and To Hold." and he is now working in "The Hunchback of Notre Dame."

In spite of his ability as a comedian Hatton is quiet, sedate and serious.

He indulges in boxing, swimming, fencing and gardening. His hobby is a collection of canes.

He uses these on the screen at times when the character roles call for them. They seem to be a part of his make-up.





For example: In "Ebb Tide" Hatton is seen as a sea tar of the lowest order, while in "With His Back Against the Wall" he portrays with equal fulfillment a lounge lizard type. But however large or small the role, he remains an individual type.

Hatton is five feet five inches tall and weighs 134 pounds. He has brown hair and blue eyes.



Raymond Hatton in a character study. As a dope addict in a recent film Hatton portrays his finest role. Jacqueline Logan is seen in the same picture.

WANDA HAWLEY

NE of the few screen stars that have never had stage experience is Wanda Hawley. She was born in Scranton, Pa., July 30, 1897.

She received her education at the Union High School in Bremerton. Wash. Then she became interested in music and traveled to New York. where she attended the Master School of Music in Brooklyn. There she studied the piano and composing. Miss Hawlev continued her study of music at the University of Washington, Seattle, and then began her concert tour through the United States and Canada.

Then the moving picture world called her and she gave up her music to play a lead in a Fox Film with Stuart Holmes. That was in 1917.

Since then her success has been rapid.

One of her first featured roles was in an all-star Cecil De Mille production titled "We Can't Have Everything."

Other special features followed in which Miss Hawley played a lead. Those included "For Better or Worse," "Secret Service," "Old Wives for New," "Everywoman," "The Tree of Knowledge," "The Six Best Sellers," "Mrs. Temple's Telegram," "Held by the Enemy" and many others.

Then she became a star for Realart and



followed "Food for Scandal," "Her Beloved Villain," "Her First Elopment," "The House That Jazz Built," "The Snob," "Her Face Value," "Bobbed Hair," "The Truthful Liar" and "The Affairs of Anatol."

Miss Hawley is a blonde, with blue eyes; is five feet three inches in height, and weighs 125 pounds.

Her hobby is composing music and playing the piano. She lives with her husband in Hollywood. Miss Hawley motors, swims, plays golf and indulges in all outdoor sports.

PHYLLIS HAVER

HE very mention of Haver's Phyllis name is synonymous with comedy, the variety dispensed by Mack Sennett for years. Though she has by no means done her share of "emoting" as vet, Miss Haver has shed many briny tears, wrung her hands and cried, and otherwise portrayed feeling in dramatic characterizations. Only recently the Sennett company loaned Miss Haver to the Goldwyn company to fill an important part in the cast of Hall Caine's "The Christian," and the unstinted praise given her description of the role of Polly Love in this cinema play is proof of her versatility.

The new star counts herself among the real California girls on the screen, laying claim to being a better "native" than those born in the "Sun-

Kist" State, since she deliberately choose California, while the other "natives" had it thrust upon them, so to speak, this despite the fact that Kansas is the natal State from which Phyllis and her parents removed so long ago that she does not remember the journey.

Miss Haver attended classes in Los Angeles, and after graduating determined on a screen career for herself. Through a mutual friend she was taken to the Mack Sennett studios, where she was introduced to the comedy king, to whom she made known her aspirations. Mr. Sennett consented to giving her a screen test, which proved so successful that she was engaged



to appear, first as an extra girl and later a regular member of the company.

Phyllis Haver has served her apprenticeship. As a matter of fact, she will start with production shortly as the star in an original story specially written and ideally suited to her personality, and the title of which, "The Extra Girl," brings back reminiscences of the days when she was actually known as such.

Miss Haver has light hair and blue eyes, stands 5 feet 6 inches tall, and weighs 126 pounds. Her favorite sport is swimming.

Some of her starring pictures are: "Married Life," "Love, Honor and Behave" and "A Small Town Idol."

WALTER HIERS

ALTER HIERS tips the beam at 235 pounds. He has played in many comedy roles, but despite his bulk is capable of appearing in serious parts. It is easy for him to make his audience laugh, but when occasion demands he can also arouse sterner emotion.

Hiers was born on July 18, 1893, at Cordele, Georgia. He attended high school at Savannah, Georgia, and afterward the military academy at Peekskill, New York. It was while he was at the academy that the thought came to him that he might serve humanity more effectively as an entertainer than as a man in army uniform.

Because of his likeable humor and rotund figure, he had been eagerly sought, while in school, for amateur theatricals and minstrel performances. He enjoyed the work so much that his original aspiration, after leaving the military academy, was to act in vaudeville.

Going to New York City, he obtained a part in a vaudeville satire, "The Villain Still Pursued Her," by Frank Sheridan. This was in 1913. While playing in this sketch, he was offered the role of the fat country boy in "The Failure," a D. W.

Griffith screen production, and

accepted it.

In 1916 he was engaged by Paramount to take the part of the stout youth who is the rival of Billy Baxter, in "Seventeen," for the affections of the baby-talk girl. Before being made a star he appeared in "What's Your Husband Doing?" "The City Sparrow," "Mrs. Temple's Telegram," "The Fourteenth Man," "Sham," "Is Matrimony a Failure," "Bought and Paid For" and "The Mysterious Miss Terry."

He worked in "Mr. Billings Spends His Dime," his first starring vehicle, in December, 1922.

Hiers is 5 feet 10½ inches tall. He lives in Los Angeles, and has two hobbies—baseball and football.





JOHNNY HINES

HE reason that Johnny Hines is one of the leading comedians in filmland is that he has to have an outlet for his effervescent humor, and the screen affords him that.

Before entering motion pictures, Johnny Hines, or "Torchy," as he is better known, was on the stage for five years. Then he joined the World Film Company, where he worked in "The Man of the Hour." That was in 1915. Since then he has been starred in his own two-reel comedies. In these films he created the character of "Torchy."

The series of Torchy comedies started in 1920 and is still running, but occasionally Johnny makes a full-length feature just to show the world that he can handle a regular story.

His first full-length production was a great success. It was a comedy-melodrama entitled "Burn'Em Up Barnes." After another lapse of time in which he continued to make the two-reelers, he made "Sure Fire Flint" and "Luck."

Johnny Hines was born in Golden, Colorado, July 25, 1895. But there wasn't enough excitement to arouse his interest there, so he soon moved to Pittsburg, where he attended high school. Perhaps it was the desire to conquer that led him on to New York, where he attended college, because it was there that he started his stage career. It was also there that the stage lost a valued actor and the screen gained a comedian.

Johnny is a red-blooded American chap that enjoys outdoor life. Auto driving or, rather, racing is one of his pet hobbies. Having been born in the wild and woolly West, his love for horses comes next. To complete his versatility in recreations, he



states that dancing is among his favorite pastimes.

He stands five feet ten inches in height, weighs 150 pounds and has black hair and brown eyes.

He is unmarried and his home is in New York City.

Some of his productions are: "Miss Petticoats," "Tillie Wakes Up," "Alias Jimmy Valentine," "A Scrap of Paper," "Neighbors," "The Little Intruder," "Heart of Gold," "Three Green Eyes," "Torchy Turns Cupid" and "Torchy's Night Hood."

STUART HOLMES

"heavy" on the screen and the best liked when cast in a popular role may be told in two words—Stuart Holmes.

He was born in Schweidnitz, Silicia, in 1884.

He began his career as an artist and sculptor after studying for many years at the Chicago Art Institute.

Then he went on the stage. His first experience was with Henry E. Dickey in "Mary Jane's Pa." He also played Shakespearian roles.

Then Mr. Holmes became a member of the film world. He made his first picture with Ramo Film Company.

Five years ago the Fox Film Company signed him to be starred in a production titled "The Scarlet Letter."

Then Mr. Holmes appeared in "The Derelict" and "The Broadway Sport" for Fox, and in "The Wild Girl" with Constance Talmadge, "Ghosts of Yesterday" with Norma Talmadge, "When Men Betray," "Sins of the Children" and "The Poor Rich Man." These later productions were with Selznick.

Later Mr. Holmes joined the Schenk organization, where he worked with Norma Talmadge in "The New Moon" and "The Way of a Woman."

Other productions with independent companies were "The Other Man's Wife," "A Dangerous Affair," "Love, Honor and?" "Dust of Desire," "Little Intruder" and "Isle of Jewels."



For Metro he worked in "The Four Horsemen of the Apocalypse," portraying his role in splendid fashion. This was followed by "Body and Soul," "Passion Fruit" and many others.

Mr. Holmes married Mrs. Blanche Maynard in 1916 and they now live in a beautiful home in Hollywood.

He is five feet eleven inches tall and weighs 182 pounds. He has light brown hair and green eyes.

His hobbies are hunting, painting and sculpture work. His real name was Joseph Liebchen, but owing to the fact that such a name was not only hard to remember, but also hard to pronounce, he changed it.

JACK HOLT

N act of courage gave Jack Holt his opportunity to go into motion pictures. Although the son of an Episcopal clergyman, he had a bent for adventure, and in his youth had gone to Alaska to prospect for copper, been a civil engineer and punched cows in the West.

Then, in 1916, a motion picture company making pictures along the Russian River in California needed a man to double for one of its featured actors. The double was to fall with a horse twenty-five feet off the bank of the river into the water. Holt applied for the fall, and accomplished it so successfully that he was given a small part in the production and remained in motion pictures after that.

Holt made a reputation as a powerful actor in plays of action. His early roles were curiously similar in atmosphere, if not in specific acts, to his own experiences in private life, and his strong face and fine figure made him a marked figure on the

screen. His erect bearing was the result partly of his outdoor life and partly of his early training. As a boy he attended the Virginia Military Institute, where he went after the health of his father had compelled him to give up a pastorate at Fordham, N. Y.

In 1916 he was given a part in "Salome Jane," a picture produced by San Rafael Company near San Francisco. After that he worked in several two reelers for a film company in Alameda.

His first Paramount picture, in which he was featured with Kathlyn Williams, Theodore Roberts and Tom Forman, was "The Cost of Hatred," made in 1920. It was directed by George Melford.

Among the photoplays in which he has starred are "While Satan Sleeps," "The Man Uncontrollable," "North of the Rio Grande," "On the High Seas" with Dorothy Dalton, "Making a Man," "Nobody's Money," "The Tiger's Claw," and he was featured in "Bought and Paid For."

Holt is six feet tall and weighs 184 pounds. He has black hair and brown eyes. He is married and has three children—Imogene, Jack, Jr., and Betty. They live in Hollywood. He was born on May 31, 1888, at Winchester, Va.

He is one of the best polo players in the country and believes there is no sport for the outdoor man finer than this.



Jack Holt reading his script to his prize polo pony.



Portrait by Evans Los Angeles



GARETH HUGHES



HEN Gareth Hughes was twentyone years old, he had played nearly every juvenile role in Shakespeare's plays.

He was born in Llanelly, Wales, in 1897, and educated in the public schools there.

He went to London at the age of thirteen with the intention of going on the stage. While there he went to a boy's academy for a year to learn the English language.

It was then he became a student of Shakespeare, learning practically all of the lines of every Shakespearian play. He has played nearly all of them while traveling through England with a small company.

His greatest ambition is to return to Wales and play Hamlet in the Welsh

tongue. He is interested in the advancement of Welsh literature and folklore—as are so many people who don't have to live there.

After his schooling in London he joined a small road company, playing in Shakesperian roles.

In one night, he played the part of the King, the Ghost and the grave digger in Hamlet. He also helped the stage manager. For this versatile performance he was given the great salary of \$3 a week.

At the age of seventeen he was stage manager of the Haymarket Theatre in London, playing a minor part in the play then on, called "Change."

In "The Joneses," at the Strand Theatre, London, he played the part of an old man of eighty when he was but fifteen years old.

Hughes then came to the

United States with the Welsh Players. Later he joined the Ben Greet Players in "The Taming of the Shrew," after which he played "Benjamin" in "Joseph and His Brothers" with the late James O'Neill. Many other engagements followed.

Hughes' film career started when he played a part with Clara Kimball Young in "The Eyes of Youth." Then he played opposite Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

His first feature picture was with Famous players, titled "Sentimental Tommy." Other prominent films followed in which Hughes played featured roles. Among those were "The Hunch," "Garments of Truth," "Little Eva Ascends," "Don't

Write Letters," "I Can Explain" and "Forget Me Not."

Gareth has brown hair and blue eyes, stands five feet five inches in height and weighs 115 pounds.



LLOYD HUGHES

NE seldom hears of a leading man on the screen today who wasn't formerly a stage star or who hadn't started in motion pictures in the early days. There are many women stars who started as extra girls, but they had beauty to attract the attention of film producers. It is very rarely that one hears of a male star who started as an extra man, and it takes real acting ability to gain such recognition.

In 1917 Lloyd Hughes was an extra man. He started without any stage experience, at the bottom of the ladder of filmdom, and two years later he made his first starring picture for Thomas H. Ince. It was titled "Homespun Folks."

It was just at the time that Charles Ray left the organization that Mr. Ince

discovered Mr. Hughes and starred him in a story that was of rural "Ray" type. He made an immediate success, and his first picture was followed by "Mother O'Mine," "Love Never Dies" and "Scars of Jealousy," all under the Ince banner.

After becoming established as a star, Mary Pickford decided to use him as her leading man in "Tess of the Storm Country." Then Hughes accepted another starring role in an independent production, "Are You a Failure?"

Mr. Hughes was born in Bisbee, Arizona, twenty-six years ago. Soon he came to California and settled in Los Angeles, where he went to school. It was ama-



Portrait by Evans Los Angeles

teur theatricals from the stage of the Polytechnic High School that probably led him to strive for a career before the camera.

In two years preceding his recognition as a star, he played bits and small parts in many films.

Mr. Hughes is married to Gloria Hope, who is a screen star herself, and they live in one of the beautiful hillside homes of Hollywood.

Motoring, hiking, tennis, handball and other outdoor recreations are Mr. Hughes' hobbies.

He has a tanned complexion, with dark brown hair and gray eyes. He weighs 155 pounds and is six feet tall. GLORIA JOY

TEPPING successively from juvenile parts in dramatic stock to a headliner position in vaudeville and then into motion pictures at the head of her own company, Gloria Joy, at eleven years of age, is today the foremost theatrical personality of adolescent age. Making her debut when three years old, Gloria appeared with the famous Majestic and Morosco stock companies in Los Angeles, playing a complete repertoire of child roles in modern drama in the course of her engagement.

After a flyer in vaudeville, Sherwood MacDonald, the motion picture director placed Gloria in pictures, and she was featured in four states' rights productions of five reels— "Sally-O," Miss Mischief-

Maker," "Little Miss Grown-Up" and "No Children Wanted." This series was followed by three two-reelers for Pathe entitled "Fortunes of Corinne," "Come Here, Corinne" and "I Want to Be a Lady."

Then vaudeville again claimed her, and she became a great Pantages' favorite, appearing in a protean act which gave her many-sided opportunities for the display of her versatility. She sang and danced and declaimed herself into the hearts of thousands of vaudeville patrons.

On completion of a tour of many weeks, which served to introduce her in all sections of the great West, she was placed under contract by the Sherwood MacDonald productions, per arrangement with the R-C



Pictures Corporation, and has now embarked on a series of twelve two-reel comedy-dramas, the first of which, entitled "Sweet Thirteen," is now completed.

Miss Joy's present contract will keep her busy for a year. As ever, since the days of her legitimate stage debut, her tutor accompanies her wherever she goes. She is described as very womanly in spite of her youth, and has remained unspoiled in face of all the fuss admirers have made over her.

The pictures being made with Miss Joy for R-C, it is announced, are not to be confounded as productions with juvenile casts. Adult characters predominate, but Miss Joy, as the child heroine, assumes the featured role.



Portrait by Evans Los Anneles

LEATRICE JOY

NE of the Southern beauties who now ornaments the screen is Leatrice Joy, all the way from her native city of New Orleans. Her black hair, sparkling brown eyes and grace are very familiar to picture fans.

Most of Leatrice's childhood days were spent in "dressing up" and playing "theater." When school days arrived and she was sent to Sacred Heart Academy, Leatrice became the center of the little school plays.

But just at this time luck favored Leatrice. A local company was formed to produce motion pictures in New Orleans and the company, which was known as the Nola Films, advertised for a leading woman. Leatrice had had no professional experience, but along with about a hundred other ambitious girls, applied for the job. And she, out of the hundred, was selected.

The South knew nothing of motion picture people or the making of motion pictures. One lost caste by going into theatrical work. Exactly what happened to Leatrice. Her friends urged her to abandon the work and her family was even more urgent. But she insisted that she preferred the work to going to teas and dances and stuck it out in spite of all opposition. The Nola Film Company failed, but as far as Leatrice was concerned it had served its purpose. At her urging the family sold their home and moved to Wilkes-Barre, Pa., where Leatrice became leading woman for the Black Diamond-Paramount comedies that were produced there. The war had claimed her brother, and her

From Wilkes-Barre the family journeyed

at this time.

father was in a sanitarium



to New York and thence to California. There was one six months' period of playing in stage stock in San Diego, Cal. That has been Leatrice's only legitimate stage experience.

New York, and later California, had their moments of keen disappointment. Every day Leatrice would make the rounds of the studios in search of work. Her persistence finally won out and she received her chance in "Bunty Pulls the Strings." She made good and other pictures followed. She was then signed by Paramount. Her first picture was the Cecil B. De Mille production, "Saturday Night." Then came "The Bachelor Dad-

d y," "Manslaughter," "The Man Who Saw Tomorrow" and "Java Head"

MILDRED JUNE

ILDRED JUNE was born in St. Louis. But she didn't stay there long. Her parents took her to Kansas, where her little-girlhood was spent, and then they moved to Southern California, where Mildred went to grammar school and later up to the third year in high school

scared, to the point of dieting, of becoming "too plump." She wouldn't mind it so much, but the temperature of Los Angeles is such a temptation to ice cream.

Her ambition is to be a dramatic actress some day.



NORMAN KERRY



Portrait by Freulich
Los Angeles

ORMAN KERRY came to the cinema without any stage experience whatever. Kerry first came to Los Angeles from Utah in company with Art Acord. Both of them were broke at the time, and utterly down on their luck. Then by chance Kerry met a man at the Alexandria Hotel who was going out to a studio to sell a new brand of paint. Kerry decided to go with him to see what a motion picture studio looked like.

While Kerry was on the lot a director asked him if he was working. Replying in the negative, Kerry was offered a small part opposite Bessie Barriscale. After that he went to work with Mary Pickford and later appeared with Constance Talmadge at the Fine Arts studio.

In the six years he has played before the camera he has established himself as one

of the most popular leading men in the profession.

Kerry was born in Rochester, N. Y., and attended the De Lasalle School in that city. Later he went to St. John's College at Annapolis, Md.

He has a ruddy complexion, is six feet, two inches in height, and weighs 187 pounds. He has blue eyes and black hair.

Kerry is fond of outdoor sports, particularly polo, swimming and football.

Following the completion of his work in the Universal production of "Merry-Go-Round," Kerry was placed under a fiveyear contract by the company. He plays the role of Captain Phoebus in "The Hunchback of Notre Dame."

He lives in Beverly Hills, the exclusive residence section west of Hollywood.



BUSTER KEATON

OUNG as he is, Buster Keaton has seen much of the face of the earth. He began moving when, at the ripe age of two weeks, he was moved from the little town of Pickway, Kan., where he was born. And it is a noteworthy thing that, no matter how famous he may become, he can never go back to that town. Sad, isn't But it must not be supposed that Buster is in anyway to blame for his banishment. You see, at the time Buster was born, his father and Harry Houdini, the "Handcuff King," were owners of a medicine show. They left Pickway, but about two months after they started on their way along came a lively young cyclone and blew the town off the map. And nobody thought it of enough importance to build it up again.

So Buster became a wanderer. His parents used to say of him that he couldn't get lost any more than he could get killed.

Up to the time he was six months old, he had the dignified name of Joseph Francis. And then, one day, he fell downstairs from the top to the landing. "What a buster," said Harry Houdini, when he found he wasn't hurt. "And Buster's his name!" said father; so he's been Buster ever since.

As a child, Buster was perhaps the most vociferously pitied youngster in the country. This was especially the case in the State of New York where the Gerry Society repeated accused his father of cruelty. And not the Gerry Society alone. Managers of theaters, at which "The Three Keatons" appeared, would be deluged with notes from sympathetic women protesting at the way in which "that poor child" was treated.

"My father used to carry me on the stage and drop me. After explaining to the audience that I liked it, he would pick me up and throw me at a piece of scenery, sometimes knocking the scenery down with me and sometimes not. He would often throw me as far as thirty feet." When in England, the manager of the theater insisted that
Buster must have been stolen, or adopted, or something. He said that no parents would treat their own child as his father and mother treated him.

And on another occasion in New York, he had to be carried

before the Governor of the State and stripped in order to prove that he had no

broken bones! As a matter of fact, he didn't even have any bruises. He had been thoroughly taught how to take his falls.

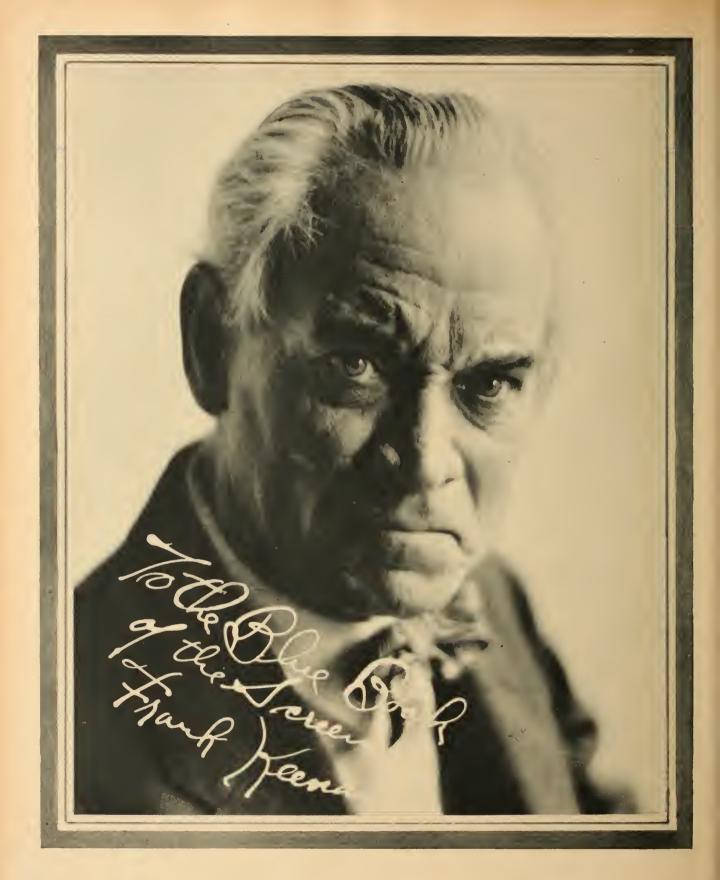
Keaton lives with his wife, formerly Natalie Talmadge, in a typical California home in the Wilshire district of Los Angeles. He is the father of a 20-months-old boy, Joseph Talmadge Keaton.

In 1917 he left the stage for moving pictures, planning to settle down in one city for more than two weeks, for the first time in his life. But his plans were upset, just as were the plans of thousands of other boys, and he marched away to make a tour of Europe.

He appeared with Roscoe Arbuckle in nine comedies. Before being elevated to head his company in the two-reel field, he was co-starred with William Crane in "The Saphead." He was then given his own company by Joseph M. Schenck.

Following "One Week" he made "The Scarecrow," "Neighbors," "The Haunted House," "Hard Luck" and "The Ghost."

Through First National Keaton released "The Playhouse," "The Boat," "Day Dreams," "The Love Nest," "The Electric House," "Cops," "The Blacksmith" and "The Balloonatic."



FRANK KEENAN

NE of the dominant figures of the stage for many years, known and beloved everywhere, was Frank Keenan the American thespian. Like commanding predecessors, his name was a household word. His admirers were legion.

He pursued work in film features a number of years and then, having provided well for the future, retired from professional activities. But he could not escape thus easily, as recent events reveal.

Born in Dubuque, Iowa, Mr. Keenan acquired his education both there and in the East, finishing at Boston College. He began his theatrical career in that famous old school of thespian endeavor, the stock company, climbing from an obscure role to the ranks of the principals with his first appearance on the stage. His many brilliant successes in difficult parts soon won him advancement to stardom.

Between starring engagements in New York he toured the country in vaudeville and repertoire, heading his own company. In addition to his fame as an actor, Mr. Keenan has won laurels as a stage director and manager. He made his screen debut under the direction of Reginald Barker in "The Coward," the picture that is credited with making Charles Ray. It is a curious coincidence that, after having retired from active work, he should be brought back to the screen by Mr. Barker. Louis B. Mayer, the producer of "Hearts Aflame," agreed with the director that Frank Keenan was the only man on either stage or screen who could do full justice to the character of Luke Taylor, and they kept after the actor until he consented to desert retirement in order that the old lumber king might be given proper portrayal in the picture.

Among his early releases are such old favorites as, "The Thoroughbred," "Loaded Dice," "More Trouble," "The Night Stage," "Todd of the Times," "Statesright Raver" and "The Defender." Upon the

completion of this series of productions, Mr. Keenan formed his own company and, with himself as the star, made "Gates of Brass," "The Silver Girl," "World Aflame," "The False Code," "Brothers Divided," "Smouldering Embers" and "Dollar for Dollar." His last picture before "Hearts Aflame" was "Lorna Doone."

In private life, Mr. Keenan represents the finest type of American citizen. Progressive and industrious by nature, he is always working and building although his private fortune is more than sufficient to keep him in idle luxury for the rest of his life.

When he is not engaged in some notable work, he can always be found at his home—a roomy, big mansion in Hollywood presided over by Mrs. Keenan and possessing as its chief property a wonderfully complete library.





J. WARREN KERRIGAN

WARREN KERRIGAN'S father planned to put him in business. He himself was superintendent of a large warehouse in Louisville, Ky., and thought his son might do well to follow in his footsteps. So, when J. Warren graduated from the University of Illinois, Dad obtained for him a clerkship in the warehouse. Meantime the young man's brother, animated solely by consideration of his splendid physique, wanted him to become a prize fighter, but his mother favored the ministry.

But Kerrigan desired to be an actor. Fortunately for him, his brother-inlaw, Clay Clement, was a member of the theatrical profession, and through him Kerrigan got his first stage experience. This was in

the play, "Sam Houston," which opened at the Garden Theater, New York City, and after a successful run went on the road. Kerrigan, then only eighteen years old, had the juvenile lead.

He returned to New York City and joined the Spooner Stock Company. Later he played the juvenile lead in "Brown of Harvard." Then he was in the cast of Brady's production, "The Master Key," following which he joined the Shuberts, remaining with them three years. It was while he was with the latter that he played in "The Road to Yesterday," a production in which he won high praise from the critics.

Then the opportunity came to go into motion pictures and he took advantage of

it. This was in 1911. Essanay made him a star at once, his first picture being "The Voice From the Fireplace." Afterward he joined the American Film Company and for two years played the lead in every picture in which he appeared. Then he went to Universal which provided him with even greater vehicles than he had had before, one of his notable roles being that of "Samson" in "Samson and Delilah."

This was in 1915. Among his following successes were "Langdon's Legacy," "The

Magic Skin,"
"Dread Inheritance," "Rory
o' the Bogs."

Then, after two years off the screen, he was induced to return to play "Will Banion," one of the two featured roles in Paramount's "The Covered Wagon." Lois Wilson had the



The home of J. Warren Kerrigan in the hills of Hollywood.

feminine featured role. In this epic of the West, Kerrigan did some of the finest work of his career, and lived like the others in the company, the life of a pioneer, almost, undergoing severe hardships in Utah, miles from a town or railroad.

In appearance Kerrigan is one of the picturesque actors on the screen. He was born in Louisville, Ky., on July 25, 1882, is six feet, one inch in height, and weighs 183 pounds. His hair is black, and his eyes are gray. His name in private life is the same as on the screen.

One of his hobbies is, as he puts it, motion pictures. In addition to being a screen actor, he is an enthusiastic advocate of the silent drama itself.

THEODORE KOSLOFF



ROBABLY no motion picture actor has a more varied record for screen characterizations than Theodore Kosloff. Before entering pictures he was generally recognized as one of the greatest interpretative dancers on the stage, but within three years he had played the following parts and made a success in each one: The Aztec prince in "The Woman God Forgot," Russian violinist in "Why Change Your Wife?" a Mexican gambler in "Fool's Paradise," a Hindu mystic in "The Affairs of Anatol," a French Apache in "The Green Temptation," starring Betty Compson; a crippled French Canadian in

"The Lane That Has No Turning," a clown in "Something to Think About," and a King of Morania in "Adam's Rib."

At the age of eight he began training in interpretative dancing in Moscow, Russia, his birth place. When still a very young man, he first played the violin in the Imperial Theatre in Moscow, and afterwards danced in the ballet.

He studied music, sculpture, dancing and painting at the University of Russia, and even after going into motion pictures produced canvasses and other works of art.

He appeared in interpretative dances in most of the capitals of Europe, and in 1910 went to New York City, where his success was phenomenal. Meantime he had established a warm friendship with Cecil B. De Mille, director general of Para-

mount pictures, who persuaded him to act before the camera. In 1917 he worked in the picture "The Woman God Forgot," in which Geraldine Farrar was the star.

After acting in this one picture Mr. Kosloff went back to his first love and for three years again gave interpretative dances on the stage. Then he returned to Paramount.

He is five feet, nine inches tall, of unusually powerful build, and weighs 172 pounds. His hair is dark brown and his eyes a shade lighter. He is married and has one child, a daughter, Mira, eight years old. He lives in Hollywood with his wife and daughter.

ALICE LAKE

LICE LAKE didn't need to look for the silver spoon when she first saw light of day. She had brought her dancing shoes along, and with them she made her way over the boards of the footlighted stage to the kleig lighted ones, and into the range of the camera and success.

Miss Lake was born in Brooklyn, N. Y., September 12, 1898. It was there, too, that she went to school. In her later school days she took a great interest in amateur theatricals and pantomime dancing. Local success fired her ambition and she danced on the legitimate stage for some time.

It was when one of the first big motion picture companies opened a studio in Brooklyn that Miss

Lake became curious as to the possibilities of the silent drama, and there at the old Vitagraph company she played for the first time before the camera. At that time Mack Sennett, the comedy producer, was in New York and saw Miss Lake working. Later when he returned to Los Angeles he sent for her to come out and join the Keystone company, where he was director-general at the time.

The next step she took was one that started her on the road to stardom. She was chosen to play a lead with Herbert Rawlinson in one of Universal's big specials, "Come Through," a crook play.

After that Miss Lake was in demand by the large producing companies and was



Portrait by Witzell Los Angeles

soon under contract with Metro.

After playing featured parts she was given the starring role in "Should a Woman Tell?" "Shore Acres," "The Misfit Wife," "Body and Soul," "The Greater Gain" and "Uncharted Seas."

Her recent pictures are, "I Am the Law," an Edwin Carew production, "Environment," an Irving Cummings production, "Matrimony" for Selznick, and "Red Lights" for Goldwyn.

Miss Lake's hobbies are swimming, dancing and golf. She has brown hair and eyes, weighs 114 pounds and is five feet, three inches tall.

She lives in "Hollywood on the boule-vard."



á

BARBARA LA MARR

NE of our justly famous screen sirens was visiting a Dallas, Texas, orphan asylum a short time ago, when she heard a gurgling sound. She paused and looked around. Near her was a crooning baby boy, his eyes upon her face, and the sweetest smile in the world upon its tiny face.

In a moment the siren was cuddling the soft bundle in her arms and, a short time later, she was taking it to her home to be her own little boy for all time.

The vamp had been vamped.

Perhaps it is more fitting to state that this was the real Barbara LaMarr in real life, all of which goes to prove that film characters are not always what they seem.

The gifted Barbara was born in Richmond, Va., of an old American family which traces its lineage back to France and the days of Napoleon. At the age of sixteen she caused a lifting of eyebrows in exclusive Virginia social circles by doing a barefoot dance, which was said to be ar-

tistic but quite "informal."

That the dancing was a pronounced success, there can be no doubt, for Miss LaMarr, going to New York, secured stage work there and soon was appearing in a featured role in a Broadway musical review.

It was during this appearance that Douglas Fairbanks saw her. As a result, that beautiful and promising young lady graced Mr. Fairbanks' pro-

duction of "The Three Musketeers." This successful appearance brought her engagements with Rex Ingram. He cast her in "The Prisoner of Zenda."

But Miss LaMarr ceased vamping very suddenly, and became the sweet young girl of courting days in "Trifling Women." The entire change of role and the splendid success in the new characterization placed Miss LaMarr securely upon the throne of the stars.

Following this decisive triumph, Miss LaMarr was called upon to portray the difficult role of "Hester" in Gasnier's "The Hero."

Miss LaMarr has been signed up for a series of special productions by Sawyer, and will be featured by that management.

But Miss LaMarr has won squarely, having proved her ability in leading photodramas of the recent screen.

The star has established her household in Hollywood, where she and Marvin, the recently adopted babe, have their romps.



MARGUERITE DE LA MOTTE

F the stars had been consulted when Marguerite De La Motte first saw the light of day, in June, 1903, they would have foretold great beauty, great sorrow and great success for her before she reached the age of twenty.

While "Peggy" was a small child her father, a Duluth attorney, moved with his family to San Diego. Here she received her education and made her first public appearance as a dancer.

When she came to Los Angeles "Peggy" was established as a dancer, and at the age of fourteen appeared at a local theater in a solo dance created by herself.

Already she showed signs of becoming a great beauty—a figure slim and tiny, light brown hair that hung in long curls,

small chiseled features, a brilliant smile and teeth, large, luminous hazel eyes, and long curling lashes. It was this school girl of fifteen who attracted the attention of Douglas Fairbanks. The famous star engaged her for the part of "Lena" in his production of





Portrait by Evans Los Angeles

"Arizona," and—she had "arrived." Her next picture work was in "The Sagebrusher" and "The U. P. Trail" in the featured roles. Then J. L. Frothingham, known as "a picker of stars," engaged her for a part in one of his productions, and it was while engaged in this picture that Marguerite lost her parents through a tragic automobile accident which left the little girl of sixteen and her younger brother orphans. Mr. Frothingham was appointed guardian of the two children and it was this guardianship and later managership which piloted little "Peggy" to phenomenal heights and success.

FONTAINE LA RUE

ONTAINE LA RUE is another favorite who is a real native daughter, having been born in Los Angeles twenty-five years ago. She received her education in her home city, attending the Sacred Heart Convent six years and later going to the Hollywood High School.

She studied dancing and went on the stage as a toe dancer in big musical shows. Going into motion pictures seven years ago, she has been a consistent favorite and has appeared in many big feature productions. Chiefly she plays characters, vampires and ingenues. She first took up cinema work in order to be enabled to work outdoors.

Miss La Rue played with Helen Keller, and had the "heavy" role for Dorothy Gish in "Boots," which was directed by El-

mer Clifton. She played in "The Wild Cat of Paris" with Priscilla Dean, and also appeared with Grace Cunard in "After the War."

She is a fluent linguist, speaking French, Italian and Spanish.

Her hobby is astronomy, and she is also fond of wild animals and nature study. Her favorite sports are driving, swimming, hunting, fishing and diving. One year she won the Venice championship for high and fancy diving.

She is five feet, two inches in height weighs 130 pounds and has brown eyes and dark hair, which photograph black.



Portrait by Freulich Los Angeles

Miss La Rue has had many thrilling experiences in pictures, having been attacked and bitten by a lion, and once a snake tried to crush her and had to be cut loose from her body.

In "The Social Buccaneer," a recent Universal serial, and several recent feature productions, Miss La Rue has played vampire roles. In "The Lost Romance," directed by William de Mille, she played the oldest character of her career, a forty-year-old spinster that offered a lovely characterization. Her roles always have an exotic character and her performances have the flavor of her foreign characteristics.



CULLEN LANDIS

F Cullen Landis is missing from the studio set at any time, the search squad always know where to find him. They locate his auto, and invariably discover the young screen star in the midst of his glory—either taking down the machine,

or trying to find where to re-

place the parts he has ruthlessly removed from the inwards of the thing.

There has always been one of these insatiable overhauling fiends among the notablesof filmdom. Tom Santschi was "it" in the beginning. Cullen Landis is the latest tear-'em-up demon of monkey wrench. His autobiography could read, "From Grease to Grease Paint."

Landis is another recruit from the newspaper profession. Born and raised in Nashville, Tenn., he hit it up in an educational way, and then boomed into a newspaper shop.

Being a modest young fellow, he began in the modest capacity of newsboy. But he tore through the barriers until he became a department manager.

Then the desire to go out and collect what the world owed him became an obsession. He started with a few funds and, eventually, reached California with no funds. But he had his health and a large supply of self-starting ambition.

After an off-and-on career in the small time of business, he secured a job at the old Balboa studio, in Long Beach, Calif. He became "grips," which means an important

member of the organization whose duties are to lurk around the set with a

niture and lug properties upon command.

He roughed

around in

hammer, move fur-

other jobs, until he found himself before the camera, acting, but without identity. He "doubled" for stars during dangerous "stunts." He led the dare-devil life for a time, and won the right to play roles.

He played in various organizations, and some of his early appearances were in, "The Outcasts of Poker Flat," "Where the West Begins," "Going Some," "Pinto" and "Bunty Pulls the Strings."

His big opening opportunity was with Reginald Barker in "The Girl From Outside," in which Landis played the "Curly Kid."

The star has scored in such productions as "The Old Nest," "The Dollar Devils," and as leading man in Mabel Normand features.



Portrait by Evans Studio Los Angeles

LILA LEE

NE evening about twelve years ago David Belasco, the famous stage producer, gave his watch, stickpin, and his diamond ring to a young lady. The gift was in the nature of a bribe, but it didn't work. She kept on crying.

The reason for her flow of tears, which disturbed the great Belasco, and gave him a dramatic situation he could not control, was this: The Society for the Prevention of Cruelty to Children had refused to let her perform on the stage in Rochester that evening, because she was only seven years old.

It happened that Mr. Belasco was in Rochester that evening, rehearsing a tryout for a new production. Mr. Belasco had met the young girl, and when he saw her dropped his work and crying he

comfort her. The

diamond ring did

not stop the tears -the watch and

tried to

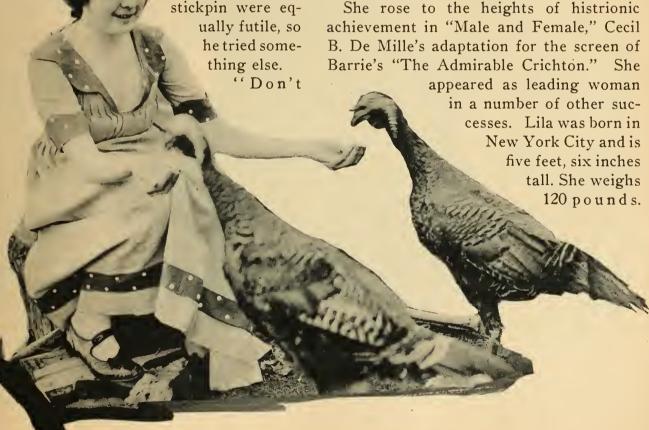
cry, little one," he told her, "I will make you a star the day you are sixteen years old."

The effect was magical. She was content. That was back in 1911. The stardom came even before Mr. Belasco had promised. Jesse L. Lasky, of the Famous Players-Lasky Corporation, discovered her before her sixteenth birthday had rolled around, and sent for her. From "Cuddles" Lee of vaudeville fame she became the beautiful Lila Lee of Paramount pictures.

Nearly eight years of her young life were spent on railroad trains, for she was hardly eight years old when she went into one of Gus Edwards' revues, and during all those years of traveling from city to city she had to acquire an education by means of private

Lila's first picture was "The Cruise of the Make-Believe." It was an instant success, and since that time Miss Lee has appeared regularly in Paramount pictures.

She rose to the heights of histrionic





Portrait by Clarence S. Bull Los Angeles

KATE LESTER



N stage and screen, dowagers, mothers and grand duchesses are born, not made, as the saying goes. In filmdom especially must "royalty" have the foundation of high breeding, while the society mother herself cannot hope for elegance of gown and make-up to cover lack of natural

In the screen world, as well as upon the earlier stage, Kate Lester is the true type of the elderly social scion, for her family were the Suydams of New York's most inner circle.

graces.

Infant Suydam was born in Shouldham Thorpe, England, while the family was abroad. She was reared in the New York home as a child of wealth, and educated in the most select schools.

From childhood she had dreamed of a

stage career, but there was the barrier always of family pride and objection. After she graduated from Normal College she followed the prevailing society fad of studying dramatic art.

Dion Boucicault was the dramatic lion of the time, and it was under his tutelage that Miss Suydam and other girls of her set pursued their studies. Classes were held on the stage of the Madison Square theater.

Boucicault was approached one day by the manager of "Partners," whose "Lady Silverdale" had been taken ill. He desired a "grand dame" to take her role. Although Miss Suydam was in her early twenties, the instructor recommended her, and she played the role with complete success, and also, to the annoyance of the family, she retained the role.

She adopted the stage name of Kate Lester and, in a few seasons won a place with Richard Mansfield's company, playing leading lady. One of her roles was that of "Acte," the slave in "Nero."

Her stage career was long and filled with triumphs. She played with John Drew, William H. Crane, Madame Fiske, Henrietta Crossman, Robert Mantell and Julia Marlowe. Her list of roles assumes the proportions of a library.

Later she became famous for her roles as "mother," dowager, and royal personages of advanced age.

Some of Miss Lester's recent appearances have been in "Doubling for Romeo," "One Glorious Day," "Dangerous Curves Ahead" and "Gimmie."

She is five feet, seven inches tall, weighs 170 pounds, has dark blue eyes and almost white hair.

HAROLD LLOYD



Harold Lloyd built this beautiful home for his bride, Mildred Davis.

HEN one hears the name of Harold Lloyd one gets a mental picture of achievement and success, but not everyone knows how the young comedian reached the highest place in the screen comedy field.

He was not born with a silver spoon in his mouth, nor suddenly "discovered" and made famous overnight.

He was born in Burchard, Neb., twentynine years ago. During his school years he had a number of "side lines," such as selling popcorn, paper routes, teaching dramatics, etc., not so much for amusement as in order to help along family finances.

It was shortly after he left school that the family was again in pecuniary difficulties and Lloyd was anxious to help. He thought of the movies and went to Universal City to try to get work as an extra, for \$5 a day seemed very much money. After some difficulties he did secure work there. On the Universal lot Lloyd met Hal E. Roach, and the two boys became good friends, although their ambitions differed, Lloyd's being success as a character actor, and Roach's, directing and producing.

While working on the Universal lot Lloyd was very happy, but after a few months the company decided to lower extra wages to \$3 a day. This disgusted Harold and he left. Coming to the Oz company, which was producing "The Wizard of Oz" stories, he again met Roach. Roach had just come into an inheritance and was able to realize his ambition of being a producer. Lloyd was engaged at \$50 per week and felt very lucky.

This was a number of years ago. Harold Lloyd made a number of one-reel comedies; then two-reelers, and later four, five and six-reel features.

His latest effort, "Safety Last," is in seven reels.



Portrait by Gene Kornman Los Angeles

JACQUELINE LOGAN



EAUTY alone is no longer sufficient to make a motion picture actress. But beauty, combined with ability and youth is a magic combination that opens many doors. It carried Jacqueline Logan from obscurity to fame in two years. At eighteen a member of the Ziegfeld Follies, at twenty she is a leading woman in pictures, and her career has only begun.

Educated for journalism and short-story writing, she had taken lessons in dancing as a matter of recreation. Then, one day, the lure of the stage took hold of her, as it does every girl some time or other, and she "went to call" on the Schuberts, where she got a job as a member of the Florodora company, and later took the ingenue lead

to succeed Margaret Kelly. When the company went on tour Miss Logan resigned to join the Follies. It was there that she attracted the attention of the motion picture producers.

A flattering offer brought her to California, and awarded her the leading. role in a production. She was then chosen to play the lead opposite Thomas

> Meighan in the production, "White and Un-

married." She made a decided personal success, and established herself as an actress of more than ordinary ability. She signed a contract with Paramount, and played important roles in "Burning Sands," "Ebb Tide," "Java Head" and "Mr. Billings Spends His Dime." She also appeared in

other pictures,

playing in four-

teen in all the

first two years of her screen experience.

After attending grammar school at Denver, Miss Logan was taken to Colorado Springs, where she attended Colorado College, taking a course in journalism and short-story building. She left the college in her sophomore year, to make an extended visit to Washington, D. C., and it was while there that the idea came to her to go to New York City.

She is five feet, four inches tall, has a heavy head of deep auburn hair, and dark grey eyes. She weighs 122 pounds.

LOUISE LORRAINE

OUISE LOR-RAINE, one of the popular leading women at Universal City today, playing in both features and chapter plays, started in pictures at the Century studios in Hollywood. She was given a "bit" in a one-reel comedy and from then on the absolute ingenuousness of her personality and its charming lack of sophistication brought her rapidly up the "line" professionally. The characteristic about her which fans most often comment upon is her air of childish simplicity, resulting primarily from two important facts: That she began in pictures at the age of sixteen with a mother who was constantly with her and protected her from the "rough edges" - and that she is today, after

two years' experience, just as much of a girlish optimist as she ever was.

With Roy Stewart in "The Radio King" and with Art Acord in "The Oregon Trail," she achieved success of a promising sort a few months ago. Both were chapter plays and with the exception of the "Tarzan" serials they were her first ventures away from the comedy field.

Then she was put into "The Gentleman From America," in which Hoot Gibson starred, and qualified immediately for feature work. After a short vacation she was assigned to play opposite William Desmond in "McGuire of the Mounted."

At Universal City Miss Lorraine is in



Portrait by Freulich
Los Angeles

demand as much as she can work, and it is doubtful if she will become a free lance artist for some time. She is one of several young girls trained for stardom at the walled city where Carl Laemmle's pictures are made just outside of Hollywood.

She is a native of California and a descendant of an old French and Castilian family. That accounts for her almost black hair and dark brown eyes.

Miss Lorraine is an outdoor girl. She is an expert horsewoman and swimming and hiking are among her recreations.

She is five feet, two inches in height and weighs 100 pounds.

BESSIE LOVE

BOUT twenty-five years ago there resided in Midland, Texas, a family called the Hortons. One day a baby girl was born. They named her Juanita.

The young lady weighed two and one-half pounds. She even then, however, boasted blonde hair and her eves were of the darkest brown. Now, in 1923, Bessie Love, with her lustrous brown eyes and her golden hair, is known to millions of theater goers. Her sunny smile and winning personality has won her a niche in the cinema hall of fame. Her life story has been a most interesting one.

She attended school in Midland until she reached the eighth grade. Her friends were many, though she was much more popular with the boys of her age than the girls.

Bessie, after graduating from the eighth grade at Midland, moved with her family to Los Angeles, where she continued her schooling. She graduated from the Los Angeles High School and received as a graduation present, a trip around the United States.

Bessie visited all the cities of importance, New York. Chicago, Philadelphia, Boston. New Orleans, Salt Lake and Detroit, finally coming back after six months of travel, to her beloved Los Angeles.

Then the young lady decided she would become a farmerette. She was just about to buy a farm and start raising hay, when she was introduced to D. W. Griffith. He



Portrait by Freulich Los Angeles

urged her to accept a part in "The Flying Torpedo," which was being directed by Jack O'Brien under his general supervision. And it was Griffith that decided that the name of Bessie Love would be more easily remembered than Juanita Horton.

Her most notable successes are in "Forget Me Not," "The Eternal Three" and "The Living Dead." Now, Bessie is busy studying Honore de Balzac's story, "The Wild Ass' Skin," which is to be made at the Goldwyn studios under the title of "The Magic Skin."

Miss Love is five feet high and weighs exactly 100 pounds. She lives in Laurel Canyon, with her mother and father.

HELEN LYNCH

ELEN LYNCH deprived Billings, Mont., of much of its charm when she started out for Hollywood and a moving picture career. The winner of a beauty contest conducted by a Billings newspaper, Helen had no difficulty in gaining entree to the studios. Important parts followed in rapid succession, with the result that she is now looked upon as one of the most promising stars on the screen.

In spite of the fact that things have gone along quite favorably for her in pictures, Miss Lynch has one supreme grievance against the producers, directors and casting executives—they invariably engage her for light comedy roles

instead of assigning her to dramatic parts. While she does very well in comedies and comedy-dramas, she would much rather "emote," tears and everything. Just to be sad for six or seven reels is Helen's pet desire. Or she will compromise by letting down into a laugh once in a while, but the role to measure up to her ideals must have at least some grief in it.

Prior to joining the cast of "The Dangerous Age," a Louis B. Mayer-First National attraction, Miss Lynch played leading roles in two Marshall Neilan productions—"Fools First" and "Minnie." Among her other recent efforts are parts in "The



Affairs of Anatol," "The House that Jazz Built," "The Modern Madonna," "Midnight," "Glass Houses," "Honor Bound," and "What's a Wife Worth?"

Miss Lynch is a great outdoor girl. She spends a great deal of her "off screen" time in driving her car, and she swims and dances.

She is about twenty years old.

She stands five feet, four inches tall, and weighs about 120 pounds. Her hair is blonde and her eyes are brown.

Miss Lynch lives in the midst of Holly-wood among other screen luminaries.



Portrait by Ira L. Hills Studio New York

BERT LYTELL

HETHER or not it was the dizzy pace set him by theatrical managers throughout the years, that caused this young man to leap for safety to the picture studio for surcease from feverish toil is not known, but if that was the

reason, Bert Lytell has no laugh coming.

Few if any have traveled faster, or at such speed as Lytell, since the long arm of the cinema reached out and grabbed him. And he is still going the pace.

He was born in the actor's haven-New York, Feb-

ruary 24, 1885, but later, secured his higher educa-

tion somewhat to the northward in the city of Toronto, Canada, where the students of the Upper Canada College still mention his name with pride.

When the time came for choosing a profession, he had no difficulty whatever, for Lytell had al-

Bert Lytell is as much at home on his yacht as he is in his den in Hollywood.

ready decided to do what little he could to elevate the stage. He started in stock at Newark, playing juvenile in such plays as "Men and Women," "Secret Service" and "The Prisoner of Zenda." The latter was to make a return date with him, years later.

Next he played in stock from Portland, Me., to San Francisco, making a name in many large cities. His New York experience included engagements with Marie Dressler in "The Mix Up," and with an all-star cast in "If."



Following this, Metro offered him a contract with gilt edges and he became a permanent film fixture, save for the period passed in wartime.

Completing his contract, Mr. Lytell appeared for Lasky in "To Have and To Hold" and "Kick In," co-starring with Betty Compson. Next came "Rupert of Hentzau," the Selznick all-star production, his role being that of "Rudolph Rassendyl." His current picture is "The Mean-

est Man in the World," a Lesser production. The star is five feet, ten and a half inches tall, and weighs 155 pounds. He has dark brown hair and hazel eyes.



CLEO MADISON

NE of the particular stars of pio-

neer film days, who constantly has proven the apostle of realism, is Cleo Madison, born in Bloomington, Ill., but removed early to California.

She had witnessed but three plays in her life when she presented hersalf at the stage door of a theater in Santa Barbara, Calif., and secured work with the company, then rehearsing

for a tour. By the time the company was ready for the road, Miss Madison had advanced so rapidly, that she was given the leading role.

She continued upon the stage several years, playing with such artists as Virginia Harned and James K. Hackett, after a time. She also toured the "big vaudeville circuit" at the head of her own organization.

Miss Madison returned to her home for a vacation and found a growing art, right in her line, just outside the door. Motion pictures had begun to make quite a noise.

She went out on the old Universal lot and broke the ice in a feature called "Trey of Hearts." It went over, and the newcomer soon found herself more busy than ever before, working in this production and that as a featured actress. So intimate did Miss Madison become with the art of photodrama making that she took up the directorial end, producing her own features. Among earlier efforts were: "Black Or-



Portrait by Evans Studio Los Angeles

chids," "The Chalice of Sorrow" and "Retribution."

When the field broadened and studios began springing up almost overnight, Miss Madison found herself in demand in many places. She responded as well as time would permit, scoring in such productions as, "The Romance of Tarzan," "The Girl From Nowhere," "The Great Radium Mystery," "The Price of Redemption" and "The Lure of Youth."

Constant effort in picture making brought on a nervous breakdown, and this favorite was forced to retire to private life for more than a year.

But she has returned to the screen, her health restored and still possessing the talent and personality which made her a distinctive film favorite for so many years. Her latest production was "The Dangerous Age," in which she played the feminine lead opposite Lewis Stone, a remarkable performance, according to the public verdict.

SHIRLEY MASON

Sa child Shirley Mason had a fling at many of the stage plays that most of the film actresses had to wait several years to play on the screen.

Born in Brooklyn. N. Y., and privately tutored, Miss Mason started her stage career at the age of three. She first rose to fame when she created the role of "Little Hal" in "The Squaw Man" with William Faversham. This was followed by "Rip Van Winkle" and "Passers By." Then she was given the leading child part in "The Poor Little Rich Girl."

Miss Mason

m a d e h e r screen debut with the Edison company and later went to Paramount where she was cast in "Good-Bye Bill," "The Rescuing Angel," "The Final Close-Up" and "The Winning Girl."

When Maurice Tourneur was casting "Treasure Island" he chose Miss Mason to play the little boy's role. After the picture was completed she was signed by Fox under a long-term starring contract.

Under the Fox banner she was starred in "Her Elephant Man," "Molly and I," "Love's Harvest," "The Little Wanderer,"



"Merely Mary Ann," "The Girl of My Heart," "The Flame of Youth," "Ming Toy," "The Lamplighter" and "Shirley of the Circus."

Miss Mason is just five feet tall and weighs 94 pounds. Like her sister Viola Dana, Miss Mason has gray eyes and brown bobbed hair. She has another sister who is an actress on the stage in England.

In real life Miss Mason's name is Mrs. Bernard Durning, her husband being a director for Fox, sometimes directing his talented wife.

MAY McAVOY

AY McAVOY can lay claim only to four feet, eleven inches in height, and weighs but eighty-nine pounds. Aesthetic purity of features and the slender grace of adolescence are the qualities with which she is most closely identified in the public mind.

As "Grizel" in "Sentimental Tommy," she struck a wistful and whimsical note that caused her to stand out among the screen actresses of the day, but she demonstrated in her role of the hapless pickpocket in "Kick In," that she was capable of intensive dramatic portraval as well.

She was born in New York City, and her first ambition was to become a school teacher. After graduating from the grammar schools and

Wadleigh High School of her home city, she entered the New York state normal college, where she remained for a year, training herself to become a teacher. But meantime glowing accounts had reached her of a vocation where youth and beauty and talent seemed to find many more opportunities than before a blackboard in a classroom. A girl chum of hers had obtained an engagement in motion pictures, and her glowing reports of the rewards to be found there fired May with an ambition to "go and do likewise."

Through letters of introduction she made the acquaintance of a director of a studio near New York City who gave her a part in a picture advertising a brand of



sugar! Her first important part was in a Goldwyn production, "A Perfect Lady," in which she played in support of Madge Kennedy. Her first work for Paramount was in "Mrs. Wiggs of the Cabbage Patch," starring Marguerite Clark. She then starred in seven pictures for Realart, and in December, 1921, returned to Paramount as a featured player. Her first picture under her new contract was "The Top of New York." Then followed "Clarence," "Kick In," and "Grumpy."

Miss McAvoy's birthday is September 8. She has brown hair and eyes the color of a cloudless sky in California. She lives in Hollywood with her mother. She is fond of animal pets.



Portrait by Howitz Los Angeles

KATHRYN McGUIRE

LY recognized by critics and the public alike as one of the coming players in screenland, Kathryn McGuire was one of those selected by the Western Motion Picture Advertisers as one of the "stars of tomorrow."

She was born on December 6, 1903, in Peoria, Ill., in a family of which no member had ever been in the theatrical profession. At a very early age her

folks moved to Aurora and later to Chicago. She gained her education at the Jennings Seminary at Aurora, remaining there even after her family had left that city, and by the time Kathryn graduated the family was ready to move to California, where they arrived when she was about fourteen years of age. Even as a very young girl Kathryn's ambitions were entirely terpsichorean, and she has studied faithfully under the leading ballet masters on the West Coast since coming out here. Even now when all her time is taken up with her motion picture work and she has definitely decided to pursue her life career in this field, she keeps up her dancing.

While she was attending the Hollywood High School—and studying her dancing at the same time—she participated in a program exhibition at the Maryland Hotel in Pasadena. One of the spectators was Thomas H. Ince, who immediately engaged her to do a solo number in a production he was making with Dorothy Dalton at the



Kathryn McGuire at home with her mother and sister.

time. Miss McGuire's dancing for this film led to similar engagements not only at the Ince studios but also for Universal and Mack Sennett. It was while she was at this latter studio doing a number for one of the comedies Sennett was producing that he saw her work and realized the capabilities she possesses along acting lines.

Her first serious role was as the only girl in "The Silent Call." Next came the part of the featured ingenue in "The Crossroads of New York," and this was followed by the second lead with Gladys Walton in "Playing With Fire" for Universal. More recently Kathryn McGuire worked with Priscilla Dean as a second lead in "That Lass o' Lowries," and also with Clara Kimball Young in "The Woman in Bronze." "The Shriek of Araby," a five-reel Sennett comedy, is one in which she is co-featured with Ben Turpin.

Miss McGuire is five feet, four inches in height, about 120 pounds in weight, with light brown hair and hazel eyes.

DOUGLAS MacLEAN

OUGLAS MacLEAN was born in Philadelphia and educated at the Northwestern University Preparatory School and Lewis Institute of Technology in Chicago. Upon leaving college he returned to Philadelphia and became a bond salesman.

Always having had a desire to go on the stage, he entered the American Academy of Dramatic Arts in New York. His work at the completion of his course there attracted the attention of Maude Adams and she engaged him to play the leading role opposite her in "Rosalind." His later stage experience included a year in stock in Pittsfield, Mass., and another year at the Morosco Theatre, Los Angeles.

His first screen production was with Alice Brady in "As Ye Sow," an old World Film Company production. Later he played the leading masculine role in D. W. Griffith's war story, "The Hun Within." He was then engaged by Mary Pickford to play the leading masculine roles in two of her pictures, "Johanna Enlists" and "Captain Kidd, Jr." He also appeared in several productions made by the American Film company.

Mr. MacLean's first starring vehicle was



"What's Your Husband Doing," "Let's Be Fashionable," "The Jailbird," "The Rookie's Return," "The Home Stretch," "One a Minute," "Passing Thru," "The Hottentot," "Bellboy 13" and others.

Mr. MacLean recently organized his



"Doug" turns animal trainer.

own producing company and is making a series of pictures for Associated Exhibitors. The first of these is a screen adaptation of the Cohan & Harris New York success, "Going Up," in which Mr. MacLean portravs the role made notable on the legitimate stage by both Frank Craven and Wallace Eddinger.

Mr. MacLean is married, his wife having formerly been Miss Faith Cole, daughter of the late Hon. Fremont Cole, former speaker of the New York State Assembly and a noted New York lawyer. They reside in Beverly Hills, California.

Golf is his particular hobby, although he is always interested in all out-of-door sports, the theatre and other occupations.



Portrait by Sykes Edwards Los Angeles

BUDDY MESSINGER



UDDY MESSINGER is one of the young comedy stars of our day. Young as he is Buddy has more than fifty pictures to his credit. This, of course, does not mean pictures in which he starred, but in which he did play important roles. He is a star now, though, and is appearing in a splendid series of boy comedies for Century Film Corporation, producers of Century comedies.

Buddy is thirteen—going on fourteen, having been born on the 26th day of October (the same day on which Baby Peggy and Jackie Coogan also saw the light of day, although not the same year) in the year 1909.

His hair is light brown and his eyes are soft brown, also. He is four feet, one inch in height, and weighs 100 pounds. He is a chubby, jovial little fellow, with a contagious personality. He is a public school graduate of one of Hollywood's leading schools.

Buddy's entrance into pictures dates back into the early days of Fox fairy tale pictures. Buddy played the "heavy" in all the Fox kiddie pictures, which included "Jack and the Beanstalk" and other fairy tales running into six and eight reels. He played in many other pictures, among them the Edgar-Booth Tarkington pictures. His recent and best work, prior to his contract with Century, was with Lon Chaney in "Shadows;" in Universal super-Jewel "The Flirt," and Universal's Jack London story "The Abysmal

Brute." He has an extensive following due to these brilliant feature roles, and has already caused a sensation in comedy circles with his Century productions.

His first comedy for Century, in which he stepped into stardom, was "Boyhood Days." Buddy lives with his parents in the quiet seclusion of Hollywood. A series of new pictures are being prepared for him, which will be written by semi-popular short story writers.

Buddy's hobbies consist of hiking, swimming and reading. He has a large library consisting of some of the best boy's works, and does a great deal of walking through the mountains near Hollywood. He is a regular kid, and has a host of friends among stars and directors.

KATHERINE MacDONALD

ROM Pittsburgh, the city of eternal smoke, came Katherine MacDonald, carefully educated, and with a tremendous ambition to succeed. For a short while the "American Beauty" played in a musical show of the "Follies" type, but motion pictures called her and she appeared in support of William S. Hart.

"Shark Munro," her first picture, was the means of letting the world know that the immature beauty would some day attain greatness. Douglas Fairbanks chose her as his leading lady in "Headin' South" and following that, in "Mr. Fixit."

In his search for an actress to play the suppressed English wife of wealth in "The Woman Thou Gavest Me," Hugh Ford, then

director-in-chief for Paramount, discovered Miss MacDonald, and immediately signed her to appear in the title role.

Mr. Ford called Miss MacDonald an "actress ten years ahead of her time," for in those days, action was the watchword in motion pictures, and Miss MacDonald's cool poise was something new to the screen.

Even while the picture was being taken, a firm was negotiating with the actress in an attempt to obtain her signature on a contract to star in famous stories. Other offers followed in the wake of her success in the picture, and she chose First National as her mentor.

In the Hollywood film colony Miss Mac-Donald seldom is seen about the usual haunts of the screen players. She lives



with her mother in a bungalow home she designed herself and chooses books and magazines for companions in preference to the celebrities who are a part of the everyday life of the professional workers in the film capital.

For the information of the feminine correspondents of the star, it may be said that the famous sailor hat and sport clothes in which Miss MacDonald has been seen so many times—through the lens of the camera—are not affected solely because of her liking for this variety of wear, but because she is an ardent lover of out-of-door life.

Miss MacDonald's activities, after joining the Schulberg producing forces, were as star in a long series of pictures.

THOMAS MEIGHAN

OHN A. MEIGHAN once looked forward to having his son called "doctor" by the people of his home town—and lives to see him called "Tommy" by a nation!

Thomas Meighan calls Pittsburgh "home," although it must be difficult to know just where home is to a man who



Answering the "fan" mail from his many followers.

keeps traveling back and forth from Atlantic to Pacific to make motion pictures. But it was in Pittsburgh that Tommy was born, attended school; and it was Pittsburgh that encouraged the youthful Thomas on his first stage appearance.

After Tommy had quit school he expressed the opinion that he would like to go on the stage. Meighan, Sr., with that paternal advice which is always well intended, argued for a career as a physician. Dad is reconciled now, although he couldn't see it when Thomas slipped off as an extra man with Henrietta Crossman who was playing in Pittsburgh in "Mistress Nell."

Tommy broke into the movies in the same manner an escaped lion breaks into his cage. The bait was hung up, his attention was attracted to it, and he just walked quietly in and began to make pictures.

He was playing in London in "Broadway Jones" at the time and had been on the stage for ten years. Samuel Goldwyn made him an offer. He didn't accept that first offer. He came back to America and played "On Trial," in Chicago.

When the season closed Tommy was again approached and asked if he had changed his mind. Tommy hadn't, but did. That was seven years ago. He went right out to Hollywood and his first part was in the George Melford production, "The Fighting Hope." Laura Hope Crews was the leading woman. Then they cast him in the Cecil B. De Mille production, "Kindling," with Charlotte Walker. From that time on he had a continued screen career.

Mr. Meighan is six feet tall, and weighs 190 pounds. He always was fond of swimming, walking and riding, and has made all these things a regular part of his daily regime, instead of an occasional pastime.



Tommy Meighan is about to forsake acting for directing, so he gives his "fan" mail a last fond look.



PATSY RUTH MILLER

HEN Patsy Ruth Miller was just getting used to her name, she secured mother's shears one day and proceeded to make some doll dresses from several expensive, hand-embroidered napkins.

During the calm after-the battle, Mother Miller decided that her prodigy was due to become a modiste. But, like many another fond parent, "she guessed wrong."

Patsy was born in St. Louis, Missouri, June 22, 1905. She secured her education at the Convent of Visitation and Saint Mary's Institute, a finishing school. Her father was Oscar Miller, a St. Louis dramatic editor.

The family visited Los Angeles more than two years ago, intending to return home after the season. But Patsy, subconsciously, had other plans.

There is little need to describe Patsy's charm and winsomeness. Douglas Gerard, a director, noted this youthful and attractive young lady while she was making sand castles at the seashore one sunny day.

Mr. Gerard secured an introduction through Mr. Miller, and gave Patsy a modest role in a Doraldina picture.

The screen registered her personality and interesting "bag of tricks" so well that she was encouraged by the praise that followed. She went to Ince's studio, where she was given a part in the Douglas MacLean production, "One a Minute."



"Camille"; then in a Rockett picture, "Handle With Care," and in "The Wandering Boy."

Next she went to the Goldwyn Studios, where she had played several small parts, and was handed a contract. Her first leading role was "Watch Your Step." Next came her very excellent portrayal of "Mab Grout" in Rupert Hughes' special, "Remembrance."

Although she is still under contract with Goldwyn, many other producers admire her work to such a degree that she is constantly in demand when she is not actually working in a Goldwyn picture.

She recently appeared in the leading role opposite Charles Ray in "The Girl I Love." At the present time she is working in "The Hunchback of Notre Dame," in which she is playing one of the leading feminine roles.

This winsome girl of the screen has dark brown hair and eyes. She has the ideal height of five feet two and one-half inches, and weighs just 105 pounds.

She enjoys swimming and auto riding.

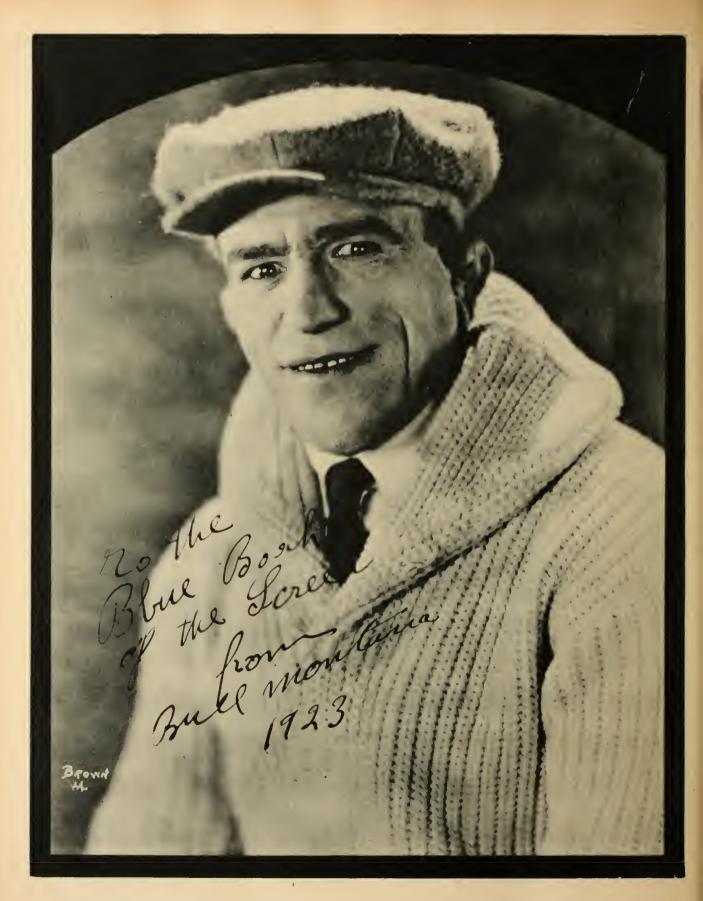


(Top) Patsy Ruth Miller has put on long dresses, but she still likes to play "make-believe."

(Left) The camera caught Patsy unawares making mud pies.



Portrait by Howitz Los Angeles



BULL MONTANA

OUIS MONTANA, better known as "Bull" Montana, was born in Voghera, Italy, July 14, 1889. His name then was



(Above) "Bull" Montana lives in a beautiful home in Hollywood.

(Left) And leads a quiet life in spite of his vicious appearance.

back was told his services were no longer needed. "We have hired a horse to take your place," he was told.

He continued wrestling, gradually climbing the ladder to professional athletic fame. While training in a New York gymnasium a few years ago he was seen by Douglas Fairbanks, who prevailed upon him to go to Hollywood and appear in motion pictures. He has appeared in several Fairbanks' starring pictures, with May Allison in "Thirty Days," in "Easy to Make Money" with Bert Lytell, Rex Ingram's "The Right That Failed," "Hearts Are Trumps," "Go and Get It," "Victory" and others.

A year ago he was signed by Hunt Stromberg to star in a series of comedies for Metro. Among those produced so far are "A Ladies' Man," "A Punctured Prince," "Glad Rags," "Rob 'Em Good" and "The Two Twins."

"Bull" is an American citizen. During the summer of 1921 he returned to Europe on a visit. He purchased a home for his parents in Voghera and placed money in a bank there sufficient to make them independent for the remainder of their lives.

Luigi Montagna. He is five feet ten inches tall, weighs 185 pounds, has black hair and brown eyes.

His parents were poor, and after he had attended school a short time he was made an apprentice to a shoemaker at three cents a day. At the end of a year he was raised to four cents a day. One day he took an hour from work to carry a drum in a circus parade in order to get a ticket to the show. His employer discovered the deed and "Bull" lost his lucrative position.

From that time until he came to America he worked on a farm. Finally an uncle wrote that there was a great opportunity for the boy in America. He came and was given a fine position in a Connecticut stone quarry swinging a pick. He had wrestled some in Italy and his prowess became known in the quarry town. He began taking small matches and winning them. He absented himself from work one day to make a trip to another town to fulfill a wrestling engagement and when he came



Portrait by Evans Los Angeles

COLLEEN MOORE

HE only thing awry in the short history of Colleen Moore is that Ireland was not her birthplace. She was born at Port Huron,

Mich., August 12, 1902.

When she reached the school age she was sent to the Convent of the Holy Names in Tampa, Fla. Completing the course Miss Moore went to the Detroit Conservatory of Music.

It was while she was home on her vacation that D. W. Griffith saw her and after his return to California sent for her.



(Above) It looks as though Colleen had had a tiring day at the studio.

(Left) Love - making doesn't seem to have a cheering effect even for the camera.

and while with that organization she became identified with James Whitcomb Riley characters. "Little Orphan Annie" was the first of these.

When Miss Moore was signed as a Goldwyn star they put her in stories that allowed her to create a screen character. She starred in "Come On Over," "The Wall Flower," and "Broken Chains."

Miss Moore's hobby is collecting miniature antiques. She has copper-colored hair and brown eyes. She is five feet, four inches tall, and weighs 112 pounds.

She lives in Hollywood with her mother.

She started into pictures with a leading part, and acting before the camera proved to be second nature to her.

The first picture she worked in was titled "The Bad Boy," with Bobby Harron in the featured role. That was about five years ago.

Colleen played in many of the renowned Griffith films until that company left California.

Then Colonel Selig signed her as a star



OWEN MOORE

IKE several other leading lights of the screen and stage, Owen Moore is a son of Erin. He was born in the land where the shamrocks bloom, and will never cease being proud of it. He is a brother of the equally versatile favorites, Matt and Tom Moore.

When eleven Owen first glimpsed the shore line of America. Even at that tender age he had histrionic ambitions, as proved by the fact that a year later found him behind the footlights. His parents journeyed on to Toledo, Ohio, and it was there young Moore first attended school.

Juvenile leads in a number of road companies kept the young actor-man busy for the next few years. At that time motion pictures first began to spread their fame throughout the land with feeble and erratic flickers. Owen was attracted to the studios by a pull that would brook no denial.

His earliest engagements more than ten years ago were with the famous old Biograph and Imp companies. The studios of Reliance-Majestic (Griffith), and others featured the star.

Owen Moore and Mary Pickford made

up the personnel of a pair that delighted and charmed millions. D. W. Griffith picked this remarkable Irishman to feature in several of his attractions.

A few of Mr. Moore's early film successes are: "A Girl Like That," "A Coney Island Princess," "The Little Boy Scout," and "The Crimson Gardenia."

A while back Mr. Moore dropped out of the pictures for a bit, as stars often will, to take a fling at another activity. But it was



known at the time that he could not stay away from the grease paint and sizzling lights for long.

It was under the Selznick banner that he did his most memorable work, in such productions as "Reported Missing," "Love Is an Awful Thing," "Modern Matrimony," "The Poor Simp," "The Chicken in the Case," "Divorce of Convenience," "Desperate Hero," and "Piccadilly Jim."

A boundless knowledge of the film from all its many angles is Owen Moore's. An early ardent recruit, whose fervent adherency has never waned, guarantees him a continued steady climb. In addition, his body, kept in the finest athletic trim, promises a constant procession of sparkling action films.

A tireless sport fan is Mr. Moore. The ball parks the country over know his face, so also the prizefight arena and the gridiron field. When it comes to swimming and hiking, Owen Moore stands ready to take on all comers, and meet them on their own terms. He has many golf trophies to his credit and expects to pile up many more. Buffeting the ocean deep for hours at a time is mere sport for Moore as a swimmer.

He is five feet, ten inches in height, weighs one hundred and fifty pounds, has dark hair and blue eyes. He is married, and makes his home in Los Angeles.





Portrait by Richie Los Angeles

ANTONIO MORENO

NTONIO MORENO was born in Madrid, Spain. His full name is Antonio Garrido Monteagudo Mo-

reno. His father, Juan Moreno, was a noncommissioned officer in the Spanish army, and his mother a daughter of one of the

oldest families of Spain. Shortly after his birth, his family moved to Seville.

His father dving when he was quite young, Moreno's early education was somewhat curtailed. He worked in the evenings and attended school during the day. His remuneration was one peseta a day. After six months in Algeciras he and his mother moved to Campamento, a small coast town near

When a "knock-out" deals a knock-out. Antonio Moreno in one of his recent productions.

by. His mother still resides in Campamento.

While living there, he met many tourists who told him much of the world and on several occasions took him to the theaters. Thus was born his first desire to go on the stage. He became acquainted with Mr. Benjamin Curtis, nephew of Mr. Seth Lowe who in 1901 was Mayor of New York. He became interested in the boy and placed him in a school at Gibraltar. A few months later he received a cable from Mr. Curtis to join him in New York.

His first opportunity to go on the stage came one day when he was sent down to the theater to fix the lights. Maude Adams in one of Charles Frohman's companies was there, rehearsing "The Little Minister." He applied to the manager for work and was given a small part.

After finishing this theatrical engagement, in 1910, he left America for a visit to Spain, home and mother.

Then, renewing his career with fresh zeal, he obtained an engagement with Sothern and Marlowe in Shakespearian repertoire, playing in stock companies in the summers to develop his versatility. After playing with several companies and in vaudeville. he met Walter Edwin, an old Englishman who had understudied Sir Henry Irving and Beerbohm Tree. The latter advised Moreno to try the

films. He did, applying at the Rex studio on Forty-third street and Eleventh Avenue, New York City. He played an atmosphere role in a two-reeler, "The Voice of Millions," Marion Leonard playing the heroine.

After playing with Mary Pickford, Blanche Sweet, Lillian and Dorothy Gish, Lionel Barrymore and the late Robert Harron, under D. W. Griffith, he went to Vitagraph; then joined Pathe in serials with Irene Castle and Pearl White, and then returned to Vitagraph to star in serials.

His latest pictures are "The Bitterness of Sweets," with Colleen Moore, "My American Wife," for Lasky, and "Captain Blackbird."



MAE MURRAY

one to imagine that Mae Murray had been born any place but New York City. In her exotic roles on the screen she is the spirit of the Great White Way. To see her one would think that she had been dancing all her life. And so she has, practically. As a child Miss Murray took up the study of dancing and at the age of fifteen she had attracted so much attention by her marked talent that she was selected for a place



Mae Murray in "reel" life (above) and real life (left) with her director-husband, Robert Leonard.

Coast, where she was starred by Universal. During that time she made "The Bride's Awakening," "What Am I Bid?" "The Delicious Little Devil" and "Modern Love."

About two years ago Tiffany productions signed her with Robert Leonard to make special features for Metro release.

Among some of the pictures that have been made are: "Peacock Alley," "Fascination," "Broadway Rose," "Jazzmania"

and "The French Doll."

Miss Murray is five feet two inches tall, weighs 115 pounds, and has blonde hair and blue eyes.

in the Zeigfeld Follies, where she became known as the original Nell Brinkley Girl.

She left the stage for a motion picture career in New York, and later moved to the

JACK MULHALL

ACK MULHALL is one of the best known and well liked of the stars and leading men now appearing before the public. His portrayals of the various virile roles have won for him the unstinted praise of critic and fan alike.

Before entering pictures Mulhall was a member of various stock companies in the East and following this appeared as a featured actor in a play produced by Ned Wevburn in New York City. His first picture experience was gained in the photoplay "The House of Discord' which was produced by Biograph in 1913. Following this he appearedin "Tides of Ret-

ribution," also a Biograph production. He traveled to Hollywood, the seat of the industry, in 1915, and has appeared in some of the screen's most successful pictures.

For four years Mulhall played leads with the Biograph company. Then he went to Universal where he played in one of their first serials with Juanita Hansen.

On finishing the serial he was placed in five-reel productions by that company, including "Safe," "Sirens of the Sea," a Lois Weber production; "High Speed," "Three Women of France," "The Midnight Man," "Boss of Powderville" and "Madame Spy."

For Paramount-Blackton he played the male lead in "Wild Youth." Metro claimed his talent next and he played in support of their stars, including Viola Dana, Alice

Lake and Alice Terry, in "The Off-Shore Pirate." "Should a Woman Tell?" and "The Hope."

As the featured player in "Turn to the Right," the Metro production directed by Rex Ingram, he proved himself an actor of the highest caliber, and his work with Mabel Normand in "M o 11 v - O," won him a starring contract with Universal.

Mulhall's vouthful-

ness and histrionic ability is sure to carry him far beyond his present heights and his work with Miss Talmadge in "Within the Law" is a performance of merit.

Mulhall was born in the State of New York October 7, 1898. He is five feet, eleven inches in height, and weighs 160 pounds. He has dark brown hair and his eyes are blue. He was educated at the St. Mary's Academy in New York, is married and has one child, Jack Mulhall, Jr. resides in Hollywood.



Jack Mulhall has made love to the screen's most noted heroines. Here he is shown with Norma Talmadge.



Portrait by Freulich Los Angeles



CARMEL MYERS

UMBERING among the stars and notables of the screen are to be found quite a collection of native sons and daughters of California. This is to be expected, inasmuch as motion picture production opened in that state, early in the



Carmel Myers left musical comedy to return to the screen, but she enjoys singing to her mother's accompaniment.

"game," and opened the way for ambitious youngsters to go right out to the "lot" and make good if they could.

The rush which ensued made the gold days of '49 rather tame in comparison. Fortunately for those blessed with inherent talent, or dogged purpose, the business expanded so rapidly that newcomers were needed. In consequence California is well represented in the cinema hall of fame.

One of these is Carmel Myers, a feature star since her appearance in Griffith-Triangle features.

She was born in San Francisco, April 9, 1901, but the family removed to Los Angeles several years later.

At present she is a Louis B. Mayer star, with plans to start her own productions very shortly.

She is stately and well formed, standing five feet, seven inches in height, and weigh-

ing between 117 and 120 pounds. Her hair is a beautiful black, her eyes a soft brown.

Carmel Myers is a graduate of Los Angeles public and high schools, and after a few years under D. W. Griffith, during his Triangle days, she went to New York. There she played in a musical comedy for nearly two years. Later she toured the Orpheum circuit.

She starred in pictures for Universal, her first being "My Unmarried Wife." Others followed, such as "All Night," "The Gilded Dream," and "Cheated Hearts." Her "All Night" was recently revived by Universal. Rodolph Valentino played opposite her in this picture.

Miss Myers lives with her mother and brother, the latter is in motion pictures as a director, in Hollywood. Miss Myers has a beautiful bungalow near Beverly Hills.

Her most recent picture is "The Famous Mrs. Fair," in which she plays the part of the fascinating widow.

Her greatest hobby is acting. At home she plays a great deal of chess, writes poetry and plays tennis. She does a great deal of swimming in her private pool on the roof of her home.

Several flattering offers have come to





Portrait by Evans Los Angeles

CONRAD NAGEL

HE "unspoiled lover" of the screen, Conrad Nagel, had many advantages when he came to the screen. One was the love of the public for anyone who typifies youth, and the unsophistication thereof. That was Nagel. He has matured somewhat, but the roles he does best are those of the lover whom the corrosion of life has not yet touched.

Six feet tall, with blue eyes and blond hair, he is, at 25, looked upon by the public as one of the most popular leading men in pictures. He had seven years' experience on the stage before entering the cinema, and has therefore been an actor since he was sixteen years old, or shortly before he graduated from Highland Park College at Des Moines, Ia.

Nagel was born at Keokuk, Ia., in March, 1897.

Conrad's father being a musician and composer of wide reputation, and his mother (now deceased) a singer, he came naturally by his artistic nature.

His first production on the West Coast was "The Fighting Chance," in which he and Anna Q. Nilsson were featured. This was in 1920. Among the other notable photoplays in which he has been one of the featured or leading players are: "Midsummer Madness," "What Every Woman



Conrad Nagel forgets the screen when he can take a fling at his farm.



Conrad Nagel registers affection. Edith Roberts is the subject.

Knows," "Sacred and Profane Love,"
"Fool's Paradise," "Saturday Night," "The
Ordeal," "Nice People," "The Impossible
Mrs. Bellew," "Bella Donna." He was then
to appear in "Grumpy," a William De Mille
production.

Nagel is of athletic build, weighing 160 pounds. Although best known in parts representing him as the sympathetic lover, he is fond of character roles, and says he derived almost the greatest enjoyment of his stage career playing the part of the man without humor in "What Every Woman Knows." Like many other motion picture actors, he is a student of everything related to literature and the drama, and has a carefully selected library in his home. He likes to read, and has a retentive memory.

He is married and has a daughter, Ruth Margaret, who was two years old in 1922. His wife was formerly Miss Ruth Helm who also played in motion pictures before her marriage. Mr. and Mrs. Nagel live in Hollywood, where the former's father also resides. Aside from reading, Mr. Nagel's hobbies are tennis, swimming and other outdoor recreations.

NITA NALDI

OST screen biographies bespeak of laurels won only after close application, the weary grind and years of effort. But Nita Naldi may be said to be an all-of-a-sudden film actress, for she came straight to the fore in only three pictures.

Not only that, but she goaled as a screen vamp in a very decisive manner, a role which many experienced actresses have found most difficult.

Miss Naldi did two photoplays, "Experience" and "Dr. Jekyll and Mr. Hyde," when she received a call which was to spread her name around the world "overnight."

The big spectacular special, "Blood and Sand," had been prepared for the screen, and a cast had been agreed upon with one exception—someone who could portray the role of Dona Sol, the Spanish siren.

One of the Eastern officials had noticed the screen advent of a dark beauty in the two photoplays indicated above, and immediately engaged her for the role. Miss Naldi left New York for the Coast, and appeared in the Niblo production with such decisive success that her screen career was insured from that period.

She next played with Alice Brady in "Anna Ascends" for the same corporation, which was followed by a featured role in "Glimpses of the Moon," her latest production.

Miss Naldi was born of Italian parentage in New York City, and was educated there. Like many young girls, she turned her eyes stageward. Her beauty attracted attention to such effect that she was given work in "The Passing Show of 1918." Later she appeared in "The Century Midnight Whirl."

Her first experience in pictures was in the role of "Theresa" in "Dr. Jekyll and Mr. Hyde," with John Barrymore. Next she played the part of "Passion" in the feature, "Experience," being chosen from among a list of almost a hundred actresses.

Miss Naldi, who is with Paramount, is much more beautiful off the screen than on, if one can believe it. She has a complexion of the ivory tint so often spoken of as regards Southern beauty, but so seldom seen,

while her hair is jet black.

Despite fervid ancestry and success upon stage and screen Miss Naldi, in real life, is just a "regular girl," for nothing like temperament has appeared to spoil the picture.

She takes lively enjoyment in all the worth-while things of life, but loves her work the most. She declares that she has "just begun to work."

She is five feet, four inches tall and weighs 130 pounds. She has dark hair and eyes.

At present Miss Naldi is living in Hollywood.





RAMON NAVARRO

NE of the most recent acquisitions by the screen, is Ramon Samaniegos, a proud name back in Spain, but a painful one for screen fans to pronounce. Its length also would clog a billboard or an electric sign over a theater. Ramon was one of those obscure geniuses who had to be "discovered," and it was Ferdinand Earle who came through with the job. He cast Navarro in the superproduction of "The Rubaiyat," wherein he justified Mr. Earle's previous judgment.



Rex Ingram instructs his pupil, Ramon Navarro, in the art of pantomiming.

Therefore Ramon adopted the stage name of "Navarro," and is widely known by the cognomen already, although he has had prominent parts in but four productions.

Ramon was born in Durango, Mexico, September 20, 1901, but his parents hailed from Spain. They taught him to speak English from early youth, together with the other seven stalwart offspring.

About five years ago the family removed to Los Angeles, where the very air is surcharged with dramatic talent. But the only work he secured was as an "extra" for this company or that. The only stir he made was his appearance in small parts where he could exhibit his dancing.

When Rex Ingram was casting about for a type to use as "Rupert" in "The Prisoner of Zenda," Mr. Earle took Navarro to the former director, recommending him for the part.

Ingram declared that Ramon was too young. He then sketched upon the back of an envelope the face of the "Rupert" he wanted. Navarro took the sketch away with him and grew a beard, to hide that youthful appearance. Mr. Ingram later saw "The Rubaiyat," and liked Ramon's work. He engaged him, and Navarro made a decided success of "Rupert."

Navarro is five feet, ten inches tall, weighs 160 pounds, and has black hair and brown eyes.



Portrait by Hoover Los Angeles



POLA NEGRI

OLA NEGRI is commonly recognized as one of the leading dramatic actresses on the screen. Her talent, displayed in foreign-made photoplays shown in the United States before she herself arrived here in 1922 to become a star in Paramount pictures, created a great public furore.

Her first American-made picture was the screen version of Robert Hichens' "Bella Donna," a Paramount production ideally suited to her somewhat unusual beauty, and her talent for rising to tremendous emotional heights under the stress of dramatic situations.

Miss Negri's real name is Appollonia Chalupez. Two causes led to the adoption of the nom de theatre by which she is known on the screen. As a child she was passionately fond of the writings of Ada Negri, the late Italian poetess, and adopted her name for professional use as a tribute of veneration, and because of its euphonious sound. "Appollonia" being too long for easy pronunciation, she contracted it to "Pola."

Bromberg, Poland, is the birthplace of the noted actress. Her father, Ian Chalupez, dealt in fabrics, but made little money. His death in 1905 left the family in depleted finances, but the mother nevertheless managed to obtain the means to send Pola to a school for girls conducted by Countess Platen at Warsaw. It was decided when she was still very young that she was to be an actress, and when seventeen she entered a dramatic school at Warsaw, completing the regular three-year course in one.

She then made her professional debut at the Kleines Theatre in the Polish capital, playing an important role in "Sodom's End," written by Herman Sudermann. Her next engagement was at the former Imperial Theatre at Warsaw where she continued playing until shortly before the German occupancy in 1916. Max Rein-



Pola Negri is looking over the "rushes" of her first American-made film and discussing the results with her director, George Fitzmaurice.

hardt, one of the greatest European stage technicians, engaged her to play the leading role in "Sumurun," a pantomime play. She there demonstrated for the first time her ability to depict emotion without the vehicle of the spoken word.

She then wrote, directed and acted in a picture called "Love and Passion," which created a sensation in spite of its inadequate lighting effects and deficient setting. It was produced in a photographer's studio, and the furniture required for it came from Miss Negri's own home. She next enacted "Du Barry," shown in the United States under the name of "Passion."

She is five feet four inches tall and weighs, 120 pounds. She was married to Count Eugene Domska, a Polish noble, but her domestic life was unhappy and she obtained a divorce after a year.

She lives in Hollywood, and has but one hobby aside from her passionate devotion to poetry, horseback riding.



ANNA Q. NILSSON

HEN one has the honor of bowing to royalty from the stage upon occasion, during a professional career in one's native country, it is little wonder that the favorite of such personages should make an impression upon the remainder of



Anna Q. Nillson exhibits her blooded dogs with pride.
(Left) The scene they are rehearsing doesn't seem half as serious to Miss Nillson as it does to Reginald Barker, who is directing her.

the world. Anna Q. Nilsson was one of these fortunate persons. She was born in Ystad, Sweden, and at the age of fourteen was playing leads in repertoire at the King's theater. The scope of productions in which the girl actress appeared ranged from comedy to tragedy, and embraced Ibsen and Shakespeare.

With several years of such experience, wherein she proved highly successful, Miss Nilsson came to America. Her fame had spread before her, for she was engaged immediately and made her debut here in a Broadway production.

She made her first screen appearance for one of the leading managements of the day, playing in "Molly Pitcher," which gave her a splendid opportunity to reveal her very likeable screen personality as well as her finely trained talents.

The list of photodramas which have presented Miss Nilsson to an admiring public is a rather formidable one.

Her more recent appearances were in the Barker production, "Hearts Aflame" and a featured role in Cecil De Mille's "Adam's Rib."

In addition to her studio work, and her constant study of the drama, Anna Q. Nilsson finds time to follow her hobby to the kitchen, for she delights in culinary art, and always is ready to discuss the newest pastry or delicate tidbit with anyone who will lend an attentive ear. Extremely fond of outdoor sports, she not only drives her own car, but is its chief mechanician.

Miss Nilsson has blonde hair and blue eyes. She is five feet seven inches tall and weighs 135 pounds.



Portrait by Edwin Bower Hesser Los Angeles

MABEL NORMAND

ODELS for famous artists have provided the screen with quite a few notable stars. Mabel Normand was one of these, but needs no words of description for a public which has admired her from early film days to the present time.

Miss Normand was born in New York, November 10, back in the nineties.

The first thirteen years were passed in the seclusion of St.

Mary's convent, at Northwest Port, Mass. It was all arranged for her to become a nun, she avers.

She became an artist model at the flapperish age of 14 years, when her unusual type attracted the attention of Charles Dana Gibson. She first posed for him. Other notable artists soon sought her services, among them being James Montgomery Flagg, Henry Hutt, C. Coles Phillips and Hamilton King.

During the time she became the best known model in New York, she formed a strong friendship for another model, Alice Joyce. It was the latter who prompted Miss Normand to enter pictures.

She made her first film appearance at the Biograph studio in New York, in August, 1910. Her director was D. W. Griffith.

Next she worked for Vitagraph, playing comedy with the famous John Bunny and Flora Finch in the "Betty" series. Returning to Biograph, Miss Normand worked both in comedy and drama, but eventually

she headed a comedy unit, playing opposite Sennett, who also directed.

Her next contract was with Keystone, with whom the star still plays.

In 1917 the actress turned to special features, starring in "Mickey" that same year.

She shifted to Goldwyn, making "Sis Hopkins," "The Slim Princess" and others. Returning to Sennett, she played "Molly O" and her most recent

Mabel Normand is going through the process of "making-up" with the aid of her hair-dresser. Below she is arguing with the Sennet studio mascot.



Mabel Normand, off screen, is a vivacious, intelligent young woman, with more than her share of sym-

pathy for the unfortunate.

one.

"Suzanna."

JANE NOVAK

ER marked ability to register refinement in all her acting has been one of the principal reasons for Jane Novak's rapid rise to stardom.

Ever since Miss Novak made her entry into the silent drama, comments have been heard on all sides remarking on her ability to make whatever character she was interpreting stand out on the screen. No matter in what screen environment Miss Novak has appeared, she has always distinguished her characterization with a certain individuality. In addition to her sense of the delicate. Miss Novak possesses an exquisite, ethereal type of beauty that has been compared to a fine piece of Dresden china.

She graduated from Notre Dame convent and a short time later joined a St. Louis stock company, where she remained for two years. For one season she appeared in vaudeville and musical comedy.

Her first appearance in motion pictures was with W. H. Clune in his production of Harold Bell Wright's story, "Eyes of the World," where she scored a distinct success.

Bill Hart then selected Miss Novak as his leading woman in "The Tiger Man" and "Selfish Yates." She was later engaged for a series of Thomas H. Ince productions, followed by contracts with Marshall Neilan, Goldwyn, Selig and Famous Players.

In almost all her productions Miss Novak



has appeared as an out-of-doors girl, including "Colleen of the Pines" and "Snowshoe Trail," her first starring appearances in Chester Bennett productions.

In "Thelma," Bennett's third production, Miss Novak has her first opportunity to wear a series of gorgeous gowns, which goes to show that one may achieve stardom without first being a clothes-rack.

She is tall and slender, with light hair and blue eyes.

She has two hobbies—golf and swimming. Miss Novak is a powerful swimmer.

She is five feet seven inches tall and weighs 135 pounds.

She lives with her little daughter and mother in a Hollywood home. Her younger sister, Eva, is a screen celebrity.

GEORGE O'HARA

EORGE O'HARA was born in New York City, where he received his education.

He started his screen career with Mack Sennett and scored a big hit in Sennett's production, "Love, Honor and Behave." O'Hara also appeared to excellent advantage in Sennett's success, "A Small Town Idol." He played the leading masculine role in Sennett's "Crossroads of New York" and one of the principal roles with Shirley Mason in Fox's tentatively titled production, "Shirley of the Circus."

After playing leads in Mack Sennett special productions he went back with that company and co-directed on shortlength comedies. But the screen needed him before the camera instead of behind it with the directo-

rial megaphone in his hand, so for the time he gave up the idea of directing and turned again to acting. Many producers bid for his services. But he chose the role most suited to him.

At present he is being featured in H. C. Witwer's series of "Fighting Blood" two-reel stories. These stories deal with the romances of the lightwight champion prize-fighter. And because O'Hara "knew his stuff" from his training in collegiate activities he landed right in the midst of this series of starring vehicles. Later, it is planned, he will be starred in full length features.



Portrait by W. E. Seely
Los Angeles

He is an amateur boxer and while in school was one of the mainstays on the football team. His splendid physique and athletic prowess make him ideally fitted for portraying the leading role in the "Fighting Blood" series.

O'Hara brings to the screen a new characterization, that of the breezy young athletic American, up on his toes every minute and fighting every inch of the way.

He measures five feet, eight inches in height and weighs 145 pounds. He has blue eyes and light hair. Boxing is his favorite sport.

EUGENE O'BRIEN

UGENE O'BRIEN, idol of the "picture fans," is just a little different from most other leading men—hence his charm. Like "Young Lochinvar," he came out of the West, the first of our "Before They Were Stars" people to hail from there. Boulder, his birthplace, is not far from Denver, Colo., and is noted chiefly for its summer chautauqua, where learned

ones from all parts of the country gather to exchange brilliant ideas. Quite appropriate that a college man should be born in such a typical town.

After leaving college, he studied to become a doctor, hoping all the time that something would prevent him from realizing the ambition, which was wished on him by his family. His idea of a career was to go on the stage, but in a family of professional men this was not to be considered for a moment. So he studied a little and went in for athletics. At last, after the family saw that he would never succeed as a surgeon, they permitted him to switch to civil engineering. He took that up, vowing that it would be but a temporary avocation.

He then went to New York, and after much difficulty and searching among the theatrical producers, a small opening presented itself. It was in the chorus, where many great people in the theatrical game had their start. For a couple of years he played in musical comedy with Fritzi Scheff and Elsie Janis, singing small roles, and working hard all the time. His patience was rewarded at last, and good luck drew him out of musical comedy forever.

It was the late Charles Frohman who discovered in him a "find" for dramatic roles, and gave him a number of good parts, incidently starting him on the upward climb toward success.

It was Lewis J. Selznick who introduced O'Brien to the screen. At that time Selznick was the executive head of the World Film Corporation. Eugene O'Brien's first



When Norma Talmadge was first starred in her own company, Eugene O'Brien was her leading man. After supporting Miss Talmadge in many films, Mr. O'Brien was starred in his own company. Now they are working before the camera together again.

picture was called "The Moonstone," and had an interesting history. The Hippodrome, during the summer, decided to run pictures, and "The Moonstone" was booked for a week. Before the building of the Capitol it was the largest playhouse in the world (so say its slogans), so it was a large and appreciative audience that gathered at O'Brien's screen debut.

As leading man for Norma Talmadge he had some excellent roles, and laid the foundation for picture stardom, which followed as a matter of course. As with his association with Miss Barrymore, he had wonderful opportunities. Miss Talmadge has always appeared in plays based upon strong dramatic themes, and so Mr. O'Brien had plenty of chances to demonstrate his versatility, and build up a strong following.

He is six feet tall, weighs 160 pounds, has light brown hair and blue eyes.



Portrait by Seeley Los Angeles

GERTRUDE OLMSTED



Portrait by Melbourne Spurr Los Angeles

ERTRUDE OLMSTED is another player who was started on the road to stardom by winning a beauty contest. Miss Olmsted was the winner of the Elks'-Herald-Examiner Beauty Contest of Chicago, conducted immediately after she graduated from high school in La Salle, Indiana.

Miss Olmsted won her honors as a striking screen type of beauty. This rare beauty that gave Miss Olmsted her start in pictures has made for her increased success in succeeding productions. Hers is not a cold, classic beauty, but an unusually warm and breathing beauty.

Miss Olmsted has chestnut brown hair

and gray-blue eyes. Her complexion is fair. She is five feet two inches tall and weighs 110 pounds. She is a typical American girl type in appearance. She is a devotee of dancing, and the two sports which claim her enthusiasm are golf and tennis. She is a great reader and her favorite books among prose authors are Hall Caine's "The Christian," and Bulwer Lytton's "The Last Days of Pompeii." Among the poets she admires most the English master, William Wordsworth, and the Hoosier poet of America. James Whitcomb Riley.

Miss Olmsted's histrionic ability is not inherited, as her parents were not theatrical people. She states that her great ambition is a "dim and dark secret, but worth while."

Universal features in

which Miss Olmsted has played leads or ingenues are: "Tipped Off," "The Drifting Kid," "A Key Too Many," "Fighting Fury," "Three in a Thousand," Neely Edwards' comedies and "The Lone Hand."

In these feature pictures Miss Olmsted has acted in support of the screen's most prominent male stars, among whom were: Hoot Gibson, Herbert Rawlinson, Frank Mayo and others. But it is predicted that the producing company under which she is signed will soon be looking about for stories especially suited to Miss Olmsted's personality, for starring purposes.

Miss Olmsted lives in a Hollywood bungalow with her mother.

BABY PEGGY

ABY PEGGY today holds the great honor of being the youngest star in the world and has been for the past two years. Her first start was given her in a dog comedy, and after a series of dog-baby pictures she was given her opportunity to star in her own productions made by the Century Film Corporation.

Baby Peggy's full name is Peggy Jean Montgomery. She was born in Merced, Calif., on October 26, 1918, and is no m o r e than thirtv-six inches in height. Peggy weighs no more than 68 pounds. Her hair and eyes are jet black.

The starlet

h as never worked for any other film company, although on two occasions through the courtesy of her producers she appeared in Marshal Neilan's "Penrod" and "Fools First."

Some of the important comedies in which Baby Peggy has starred are: "Little Miss Mischief," "Betty, Be Good!" "The Little Rascal," "Tips," "Little Red Riding Hood," "Jack and the Beanstalk" and "Hansel and



Portrait by Howitz

Gretchel."

The child star only recently celebrated her fourth birthday by buying a new home in Beverly Hills, a beautiful suburb of Hollywood, where Mary Pickford, Douglas Fairbanks, Charles Chaplin and others live.

She has many hobbies, although playing with her dolls stands at the head of the list.

DERELYS PERDUE



Portroit by Grenbeaux Los Angeles

ERELYS PERDUE, newly discovered beauty of the screen, was originally a dancer. She is rapidly winning a renown on the screen comparable to the widespread fame she enjoys as a dancer.

Miss Perdue was born in Kansas City, Mo., where she graduated from high school and later attended a private school for girls. She began the study of dancing when only six years of age.

Miss Perdue came to Los Angeles four years ago after an engagement with the Marion Morgan dancers, where she has been since, staging numerous solo dances and ballets at leading theaters in Los Angeles and supervising terpsichorean features in motion pictures.

She arranged and supervised the big dancing episodes in Allen Holubar's "Man, Woman and Marriage," Rex Ingram's "Conquering Power," and Mack Sennett's "A Small Town Idol."

She danced and played an important role in three Olive Thomas Triangle productions several years ago. She gave three solo dances and played one of the featured roles with Grace Darmond in Warner Brothers' serial, "The Jungle Adventures."

Miss Perdue recently played an important part in Victor Schertzinger's production, "The Kingdom Within."

It was in "The Bishop of the Ozarks" that she was given her first really big opportunity. She appears as leading woman of the production.

Her remarkable poise, her rare personal charm and a natural aptitude to act, combine to make her portrayal of "Margy" in "The Bishop of the Ozarks" one of the wonder pictures of the screen.

She measures five feet, five and one-half inches in height and weighs 125 pounds. She is the possessor of dark brown hair and large brown eyes.

When the Western Motion Picture Advertisers' Association made a choice of twelve ingenue types to exploit in the years 1923-24, Miss Perdue was one of the first mentioned.

At present she is signed with one of the leading producing organizations where she will be featured in special films.

MARY PHILBIN

ARY PHILBIN is one screen actress upon whom has shone a particularly bright star of fortune. She was born in Chicago, Ill., July 16, 1904, and from her earliest girlhood aspired to a stage career.

She studied classic dancing and appeared at church and school entertainments. Then, in the same beauty contest in which Gertrude Olmsted first won her chance to appear in pictures, Miss Philbin was a prize winner. Whereas Miss Olmsted was chosen for her perfectly modeled features, Miss Philbin was chosen a winner for the elusive spirituality of her delicate beauty.

After Miss Philbin was declared a prize winner, she came to Universal City where she has remained since, winning

greater honors with each succeeding picture until she stands today heralded as an emotional actress of unusual power.

Miss Philbin, who was educated at the Hyde Park High School in Chicago, is five feet, two inches in height, weighs ninety-eight pounds, has dark brown hair and grey eyes which are constantly changeable. Her eyes photograph dark.

The first motion picture in which she ever appeared was "The Blazing Trail," which was produced by Universal in March of 1921.

She makes her home in Hollywood, and her hobbies are music and dancing and,



Portrait by Freulich Los Angeles

she says, above all, acting.

Universal features in which she has appeared include "Human Hearts" and "Merry-Go-Round." The latter gives her a role any actress might envy. That such a young actress should be entrusted with an emotional role of such depth has been a source of wonder to the professional element in Universal City and Hollywood, but all reports indicate that Miss Philbin is the "find" of the year for Universal.

At the beginning of 1922 she was chosen by the motion picture press agents as one of the twelve "stars of tomorrow."



DOROTHY PHILLIPS



Dorothy Phillips is of the old-fashioned-girl sort that loves her home above ail else. In real life she is Mrs. Allan Holubar.

N emotional star of

the screen who has carved an enviable niche for herself in the cinema hall of fame is Dorothy Phillips. She first saw the light of day in Aisquith street, in Baltimore, Md.

Her education started

at St. John's Convent, and she later attended primary school and the Eastern Female high school, completing her course there at the end of four years.

Her name before she was married to Allen Holubar, the noted director, was

Dorothy Gwendolyn Strieble. It was when she ran away from home to play small parts in the George Fawcett stock company that she took the name of Dorothy Phillips. It was in the Albaugh theatre, on North Charles street, that the young girl first faced the footlights.

After a successful season in stock, in Baltimore, Miss Phillips accompanied her mother to New York, and was

given the understudy part in "Mary Jane's Pa," a Henry W. Savage production.

Her first leading role on the screen was opposite Francis X. Bushman, in one of his old Essanay films. It was one of the first in which Bushman had appeared, and was called "The Rosary." The engagement lasted throughout the summer, and in the fall Miss Phillips was re-engaged by Henry W. Savage to play the role of Modesty, in "Everywoman." It was there that she met Allen Holubar, who had one of the leading parts in the production. The romance which began while they were on tour, ended in what has been termed one of the happiest marriages of the entire Hollywood colony.

Carl Laemmle saw Miss Phillips work in "Everywoman," and gave her a contract to star in the super-productions at Universal City.

Miss Phillips is five feet three and onehalf inches high, weighs 125 pounds, and is gifted with a wealth of chestnut brown hair. Her eyes are deep-sea blue.



Miss Phillips and company going on location up to Truckee.

MARY PICKFORD

ITTLE Mary Pickford began her career as an actress in the Valentine stock company, in the city of To-

ronto, Canada, where she was born in 1893.

Her first appearance on the speaking stage was made when she was a child of five years of age. She played the role of a boy, "Little Ted." At the age of eight, "America's sweetheart" went on the road with "The Little Red School House," and



Angeles and Hollywood rom the veranda of their home in Beverly. Mr. and Mrs. "Doug" Fairbanks vacation on their own estate. A sandy beach and lake afford sun baths, swimming and canoeing.

at the age of nine was starred in "The Fatal Wedding," in the part of "Jessie," the little mother.

Between the ages of nine and thirteen, this remarkable child actress played in many melodramas. When but eleven she was playing with Chauncey Olcott in "Edmund Burke."

To Miss Pickford belongs the honor of originating the part of "Betty Warren" in "The Warrens of Virginia," a David Belasco production which was this star's first play on Broadway.

She first worked in pictures under D. W. Griffith at Biograph, her first lead being in "The Violin Maker of Cremona." She remained eighteen months, her salary going

from \$40 to \$100 a week. After taking a flyer with the Imp company, she returned to Biograph at \$150.

She became vice-president of the Mary Pickford-Famous Players company in 1915, her salary going from \$1,000 a week to \$2,000 and 50 per cent of the profits. Her salary was doubled a year later.

Next her contract called for a drawing account of \$10,000 a week and 50 per cent of the earnings, her choice of stories, directors and cast.

The following year she became a member of the famous quartet known as the United Artists Corporation, composed of herself, Charles Chaplin, Douglas Fairbanks and D. W. Griffith.



Portrait by Campbell Studio Los Angeles



DAVID POWELL

F a biography came under the title of "Women I Have Kissed," David Powell would be one of the first to qualify, for his caresses have been showered upon the most famous queens of the screen—in pictures, of course.

His film career, following long successes upon the stage, has been a most happy one, for he began among the stars, and has remained there until today.

Mr. Powell was born in Glasgow, Scotland, and still retains the interesting accent of his native heather.

He was fortunate in beginning his professional career, for he was engaged by Sir Beerbohm Tree, the celebrated English thespian. Mr. Powell played two years with this company, doing Shakespearian roles.

His next engagement was with Forbes Robertson, and it was with this company that he toured America. He decided to remain, and continued his stage work. Then he began to mix motion picture work with stage appearances, but found that he could do neither justice.

The opportunity offering itself, he left the "boards" and has appeared in screen productions ever since.

His debut was made with the World, after which he played for Selznick and the Randolph company.

Mr. Powell then signed up with Paramount. Among the stars he played with were: Mary Pickford, Elsie Ferguson, Billie Burke, Irene Castle, Mae Murray, Alice Brady, Marguerite Courtot, Dorothy Dalton, Gloria Swanson and Mary Glynn; the famous English actress.

He was the first star to be sent from America to make pictures in England. He played in "The Mystery Road," by Oppenheim; "The Princess of New York," "Dangerous Lies," "Love's Boomerang" and "The Spanish Jade."

He was recalled to this country to play

with Gloria Swanson in "The Gilded Cage." Then followed "The Siren Call" and "Anna Ascends." His latest appearance was in "Glimpses of the Moon."

Among other successes were: "The Make-Believe Wife," "Under the Greenwood Tree," "Counterfeit," "Lady Rose's Daughter," "The Firing Line" and "The Teeth of the Tiger."

Powell's greatest hobby is the collection of antique furniture, and his favorite recreation is deep-sea fishing. He has one superstition. He wears an ancient ring, the stone therein never having been identified. He looks upon the ring as a mascot and always wears it. The ring "registers" so frequently in productions that the management has had a duplicate made in order that, should the actor lose his mascot, the duplicate may replace it without loss of time.

Mr. Powell is five feet ten inches tall, weighs 160 pounds, and has dark eyes and hair.



David Powell isn't reading fan mail or studying his script. Even film actors have income taxes to figure.



EDNA PURVIANCE

ERHAPS one of the strangest cases of a screen star is the one of Edna Purviance. She has not only become a star without any stage experience, but without any screen training other than

working in Charlie Chaplin pictures. She is the only actress in the profession that has reached stardom by being loyal to her benefactor.

Miss Purviance, whose full name is Edna Olga, was born in Reno, Nev. Her early education was obtained there, but later she was brought to San Francisco where she went to high school.

It was when Charlie Chaplin broke away from the Keystone company to be starred by Essanay that Miss Purviance was given her opportunity to play opposite Chaplin, who at that time was not recog-

nized as the world's greatest comedian.

Chaplin discovered that the public liked the Purviance-Chaplin team and she continued working in his comedies while his name was skyrocketing in the

film world. After playing in a series of comedies at Essanay she was engaged by the Mutual film company to play opposite Chaplin, whom they had signed.

From there she went to the Chaplin studios where productions were under way for First National release. During the stretch of time when Miss Purviance was playing comedy leads, however great or small, Chaplin watched her dramatic development, and since finishing his latest film, "The Pilgrim," he has writ-



After playing the girl lead to Charles Chaplin for several years, Edna Purviance suddenly finds herself the star of a society drama, with the world's famous comedian as her director.

ten a full-length feature society drama for the purpose of starring his former leading lady. He is now directing that production and Miss Purviance will soon be seen as a full-fledged star of a dramatic production.

Miss Purviance is five feet four inches tall, and weighs 130 pounds.



Portrait by Alfred Chency Johnston Los Angeles

MARIE PREVOST

IKE the Florodora girls, the original Sennett bathing girls not only became famous in the public eye, but several of them wafted to stardom and made good indeed.

One of these was Marie Prevost, today a leading lady in special screen productions.

She was born in Sarna, Canada, November 8th, about twenty-two years ago. Brought up in a home of plenty, she was given the best education which money could provide. She was sent to the Laurette Sisters at Den-

ver, St. Mary's in Los Angeles, and the Glen Taylor at Alameda, Calif.

Then she proceeded to enjoy the out-of-door life in "the land of sunshine."

Her introduction to pictures occurred in 1917, when a girl friend took her to the Sennett studio on a visit. Ford Sterling, who was directing a comedy, asked the girls to enter the crowd as "atmosphere." Later, when she was asked to take a role in "East Lynne With Variations," she accepted and, in a short time was playing featured parts with Keystone.

Being a lively outdoor girl, an expert swimmer and rider, she achieved a name as a "bathing beauty" during this period.

While with the Sennett organization she played prominent roles in the following: "Yankee Doodle in Berlin," a six-reel special; "Sleuths," "Reilly's Wash Day," "When Love Is Blind," "Love's False Faces," "The Dentist," "Uncle Tom Without a Cabin," "The Speak-Easy" and "Down on the Farm."

She achieved drama later when she was



Like others who started in comedy, Marie Prevost has finally reached her goal—drama. The transition has brought a new dramatic actress to the screen.

starred by Universal. Important among these features were: "Nobody's Fool," "Don't Get Personal" and "The Butterfly."

Following this engagement, Miss Prevost was called into the "special" field, one of her greater roles being that of "Marjorie Jones," the feminine lead in the production, "Brass," at Warners' studio.

Her recent success was in F. Scott Fitzgerald's picturized novel, "The Beautiful and Damned," in which Miss Prevost was starred with Kenneth Harlan.

She is under contract with Warner Brothers' organization and will continue playing featured roles in recent "best sellers." She is fast gaining the recognition of the public.

Miss Frevost never has entered stage life, nor has she attempted any other vocation save that of screen work. She still is a girl of the outdoors. Although golf gets a portion of her spare time, swimming is the more frequent recreation, winter as well as summer.

Her hobbies are dancing and reading.

JACK PICKFORD

ACK PICKFORD brother of "America's sweetheart," has been in motion pictures twelve years, and during that time he has been actor, author and director.

He was born in Toronto, Canada, in 1896. At a very early age he went on the stage with his mother and two sisters, Mary and Lottie Pickford, doing child parts in various stock companies.

One of his first engagements was with Chauncy Olcott in a play entitled "The Three of Us." With very few intervals of rest, he played almost constantly from the age of six until the beginning of his screen career in 1910. These early days were full of the usual vicissitudes incidental to engagements with stock companies and traveling players. Al-

though associated for the greater part of this time with his mother and the rest of his family, he often toured the country alone with no other counsel or guardians than the other members of the troupe.

His entrance into the film world was under the auspices of the old Biograph company, in New York in 1910. His first screen appearance was in the "Modern Prodigal," produced by this company. Leaving the Biograph to join Pathe, he was starred in boy parts in several pictures. Then, for a short time, he played juvenile parts with Marguerite Clark.

In 1916 his screen career began in earnest. He was starred in a number of notable successes with the Famous Players, among



Portrait by Strans Peyton
Los Angeles

which were Booth Tarkington's "Seventeen," "Great Expectations," "The Dummy," "Freckles," "The Ghost House," "The Girl at Home," "Tom Sawyer," "Huck and Tom," "Bunker Bean," "The Varmint" and "Mile-a-Minute Kendall." Following his engagement he did three pictures under his own management.

His latest picture, "Garrison's Finish," was produced by the Mary Pickford company and released early in 1923.

Jack Pickford was wed during the summer of 1922 to Miss Marilyn Miller, star of "Sally."

Mr. Pickford is dark, slight of build, weighing about 135 pounds. He is about five feet seven inches in height.

RUTH ROLAND

fact that Ruth Roland is the queen of the serial in motion picture circles. She is the pioneer of the serial film actresses and the history of her glittering career is known to every picture goer.

But if the truth were known it would not only interest her followers but cause them no little anxiety as to whether the screen will keep her or the business world will steal her from the maze of the "thrillers."

Miss Roland is a business woman of the first water. When she was featured in her own serial company she not only wrote the stories but was also business manager of the organization.

Then her ideas turned to real estate. Some way she managed to find time between pictures to go into business for herself and she bought a tract of land between Universal City and Hollywood. There she sold lots to her fellow workers in the film industry and a small colony has sprung up on the tract named for her.

Now Miss Roland devotes half her time to buying and selling of real estate and the other half to her film making.

Miss Roland is a native of California. She was born in San Francisco and after private tutoring there she went to Hollywood where she attended high school.

Her professional career began on the stage when she was a child and included



vaudeville tours and child parts with the Belasco and Morosco stock companies.

Her first serial was made for the Kalem company in 1911. "Hands Up" was followed by "The Tiger's Trail," "The Neglected Wife" and others. These were made under the Pathe-Ruth Roland Productions, Incorporated.

The first one written by Miss Roland was "The Adventures of Ruth," followed by its sequel, "Ruth of the Rockies."

Miss Roland's hobbies are everything in outdoor sports. Secondly, she is a collector of Japanese art.

She has auburn hair and blue eyes, weighs 122 pounds, and is five feet four inches in height.

HERBERT RAWLINSON

NE of the steadfast stars since early film days is Herbert Rawlinson, whose long years of success have come through sincere effort and determined purpose.

Rawlinson was born in Brighton, England, November 15, 1885. He was educated at Hayward's school in Heath, and later the College of St. Servan, in France.

After attempting various occupations, the lure of show life drew him, and he began his career by joining a circus. His biographer fails to state just what training under canvas bridged the gap, but Rawlinson evolved to the stage, securing small parts. He traveled with road shows and, after securing extended experience, was given leading roles in several stock companies.

His professional career had brought him to America, and when motion pictures began to attract much public attention, Rawlinson was offered the opportunity to repeat for the screen his



successes upon the "boards." His initial plunge was with Selig, in a photoplay, "The Novice." He remained with that company two seasons, removing to the Los Angeles studio.

Upon leaving Selig, Rawlinson joined Universal Film Company as a star. His first big production was "Come Through."

Since that time Mr. Rawlinson has appeared with many other notable stars, playing for various leading organizations. Among his pictures of free-lance days are: "The Man Trap," "Smashing Through," "The Turn of the Wheel," "Good Gracious Annabelle," "The Common Cause," "The House Divided," "Come Through," the Craig Kennedy serial, Chief Flynn secret service serial, "Passers By," "The Wakefield Case," "Playthings of Destiny" and "Wealth."

Many of these productions that starred Rawlinson were stories of the underworld and he became identified as the star of the "crook" play.

Rawlinson, since starring for Universal, has played "The Spy," an adaptation from Cooper's novel; "Confidence," "The Scarlet Car" and "The Millionaire."

This star is of the athletic type, and is fond of all outdoor sports. He boxes, swims and rides. In many productions his physical prowess has been utilized for devil-may-care roles, in which strength and daring are necessary. Many times Rawlinson has performed daring feats which were attended by threats of imminent results should he lose his nerve.

Although reputed as a breath-getter, this fine, wholesome young fellow has proven his title to star because of histrionic ability alone.

Rawlinson is six feet tall and weighs 170 pounds. He has brown hair and blue eyes. His home is in Hollywood.



Portrait by Witzel Los Angeles



CHARLES RAY

NE of the earnest, thoughtful, clean-minded young men of the screen, whose pictures reflect his character—that is the Charles Ray who came into screen fame through a heavy dramatic role and later added to his reputation by turning entirely to amusing but human photoplays.

Mr. Ray was born in the small town of Jacksonville, Ill., thirty years ago, but his parents removed him to Los Angeles when he was an infant.

The only profession he ever pursued was that of acting. He began it in a miniature theater in his own back yard and, while in high school, attended dramatic school between times, or put in spare hours "carrying a spear" in local stage productions.

Mr. Ray's first motion picture experience was with Ince, just after that young thespian had returned from one of his frequently disastrous barnstorming tours. He played a large number of character and juvenile leads, beginning in 1912 with "The Favorite Son."

But his opportunity came. In 1915 he supported Frank Keenan in "The Coward," and romped away with such a large portion of the honors that he was practically "made" so far as pictures were concerned.



Gradually breaking away from rural comedies has led Charles Ray to do some of his finest screen work. Above he portrays "The Tailor-Made Man," one of the best films of 1922.

He was starred soon after in a whimsical comedy, "The Pinch Hitter." Comedy is a difficult line to follow successfully in films, but Mr. Ray did it with honors, portraying the type of young American who rises, through sturdy qualifications, above obstacles which impede so many youths.

Mr. Ray is happily married to Clara Grant, a non-professional. They live on a handsome estate in Beverly Hills, taking a part in the social and cultural life of the community.

Mr. Ray is six feet tall, weighs 165 pounds, has brown hair and eyes.





IRENE RICH

T would be impossible to imagine that Irene Rich has ever spoken a cross word in her whole life. Her personality radiates sweetness and her manner is nothing if not genteel.

Miss Rich was born in Buffalo, New York, and educated at Saint Margaret's School for Girls.

She did not go on the stage before entering the films, but she started her screen career with the beginners when the profession was new.

The first part she played was in "A Law Unto Herself," opposite Frank Keenan.

And then, because of her beauty and ability as an actress, she was chosen by the Goldwyn company to play opposite Will Rogers in many of his starring productions. One of the

first of these was "The Strange Boarder."

Then she played a featured role in an all-star Goldwyn film, "The Street Called Straight," and there further proved herself an actress of highly emotional quality.

For Fox she made "Lone Star Ranger" and "Wolves of the Night."

Then she returned to Goldwyn, where she played leads in "Jes', Call Me Jim," "Just Out of College," "Tale of Two Worlds" and "The Voice in the Dark."

With George Beban she played in "One Man in a Million."

When the all-star cast productions lately became so popular, Miss Rich's time was at a premium. Whenever a story called for



Portrait by Clarence S. Bull Los Angeles

highly emotional acting the casting director would page her. And sometimes they would wait until they could secure her services before starting the picture.

One of her latest and most successful roles was in John Stahl's production, "One Clear Call." There her work was at it's best, but she even surpassed it in "Brawn of the North."

Miss Rich is the leading lady type and can wear gowns majestically, but some of her finest work has been surrounded with drab costumes.

She has soft brown eyes and wavy brown hair, she weighs 138 pounds and measures five feet six inches tall.

RUBYE DE REMER

Denver, Colo., to the Ziegfeld Follies, and then finally to California in the midst of filmdom. But that's just the journey that Rubye de Remer took.

She was born in Denver and went to school there. But the young lady determined at an early age upon a stage career.

She started in the Follies when she first came to New York. Her beauty and coloring lent itself to the stage and she soon graduated to the Midnite Frolic. From there she joined Weber and Fields as prima donna of that show.

In 1917 when Rex Beach decided to make a special feature from his novel, "The Auction Block," he took Miss de Remer from a Broadway show and cast her as the leading lady. It was a

role heavy with dramatic action and Miss de Remer made a success of it, thereby establishing herself and winning recognition in the ranks of filmland.

Many of Miss de Remer's first films were made in the East, but after her name had become known from Coast to Coast as not only one of the screen's most beautiful but most capable leading women, producers sent East for her services and brought her to California where pictures thrive.

But she wants to remain in New York the greater part of her time in order to be near her first love, the stage.

Her latest production was made for Hod-



kinson under the title of "The Unconquered Woman."

At present she is with the Famous Players-Lasky organization at their Long Island studio, New York.

Miss de Remer's hobbies are German police dogs and traveling. She spends most of her time when off-stage or screen in traveling and she is a frequent visitor at the famous Southern resorts. She has been to Europe several times as well as "seeing America first."

She has gold blonde hair and blue eyes with a fair skin to match. She stands five feet, four inches tall and weighs 118 pounds.

THEODORE ROBERTS

HEN mention is made of this veteran, it is generally as "Dad" Roberts, or as the "grand old man of the screen." But his record of service on the stage is even longer, and he is known internationally as a character actor. He was one of the first actors on the Paramount lot and has appeared in many successes. His cigar, usually tilted pugnaciously at an angle of forty-five degrees, is a familiar part of his "make-up."

He was born at San Francisco on October 8, 1861. For more than forty years before joining the Hollywood film colony, he worked as an actor in Broadway successes, barnstorming companies, in vaudeville, with stock companies and other theatrical organizations.

He once taught elocution in his home city, and went on the stage in support of James O'Neill in "Richelieu." He played in the same company with Fanny Davenport and also appeared with Robson, Crane and other noted actors. He has taken many



"Daddy" Roberts enjoying the California sunshine in his garden.



The Hollywood home of Mr. and Mrs Theodore Roberts.

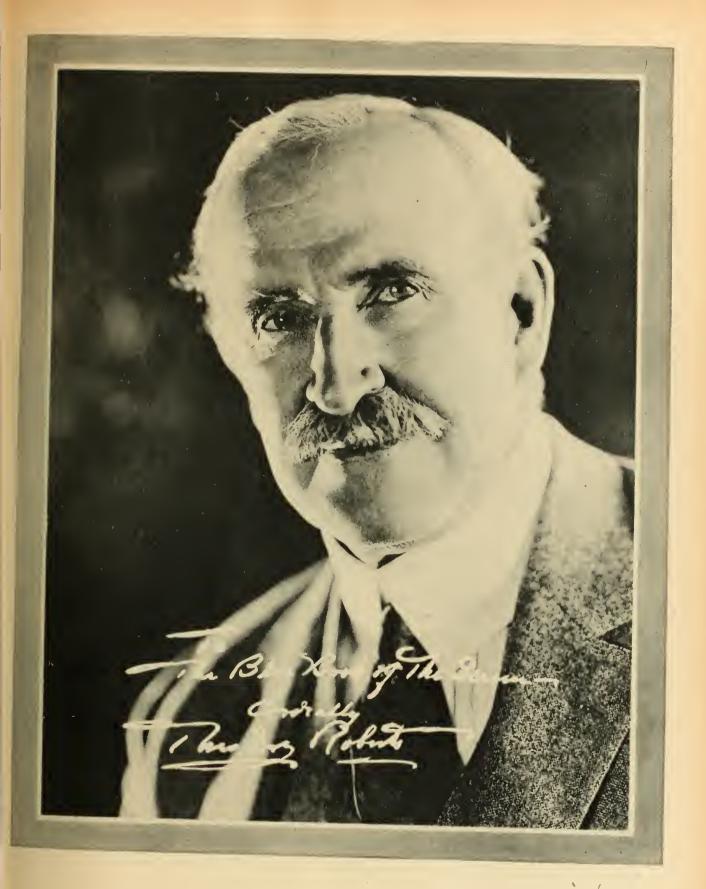
famous roles, among them "Svengali" in "Trilby," "Simon Legree" in "Uncle Tom's Cabin" and "Tabywana" in "The Squaw Man." He was seventeen years old when he became an actor, and at sixty-one was scoring some of the most notable triumphs of his career as a member of a leading film stock company.

"The Call of the North" was his first picture, made in 1914. He was not one of the featured players in this production, but his acting convinced officials and admirers that he was ideally fitted to the screen.

Among the many productions of note in which he has appeared are "Old Wives for New," "Male and Female," "Everywoman," "Forbidden Fruit," "Something to Think About," "The Love Special," "The Affairs of Anatol," "Miss Lulu Bett," "Saturday Night," "Judy of Rogues Harbor," "The Furnace" and "The Old Homestead."

Mr. Roberts is six feet, one inch tall, and weighs 245 pounds. His early education was obtained in the California Military Academy, at Oakland, and in the Boys' high school in San Francisco.

His eyes are blue and generally twinkling with humor. He has a home on one of the hilltops overlooking Los Angeles and Hollywood. It contains a library which holds a remarkable collection of volumes, as well as mementos of his long stage and screen career.



EDITH ROBERTS

HEN she was but six years of age, Edith Roberts could draw an encore with the best of them, for

> Edith Roberts is one of the poorlittle - rich - girl characters of the

> screen. Above she

is saying, "Home is saying, "Home James!" after a hard day at the studio as a hired girl. Below, her

sable and ermine cape torn, she proclaims Jack Mower

her hero for saving her life. (Of course, it's just for a picture.)

she not only was a cute stage youngster, but had a piping voice that matched her clever performances in attraction. She was singing and dancing almost as soon as she could toddle, and both talents led her into

professional life. Although she has forgotten to grow

much since that time, she

sparkles just as brilliantly behind the footlights, although the screen claims all of her time now.

Born in New York City and educated in public schools and tutorage, she lived upon the same street as King Baggot, an early film star. While yet a little girl she used to watch Baggot ride past, and wished she also could appear in pictures, especially in his pictures.

Her dream came true, although long

years of hard work, trials and discouragements intervened.

After infantile experience upon the stage, little Miss Roberts decided to pass the magic portals of the film studio, if she could manage it. She used to go out to the old Imp grounds and stand by the gate with the extras, holding up the directors as they appeared, and arguing her case.

She succeeded in appearing in the mobs, but it was only the elevated camera that found the diminutive young aspirant. But she persisted, and worked her way into small roles.

Only two or three small ingenues had fought to the front in those days, beside the more statuesque leading ladies, but little Miss Roberts accomplished the trip after a while, and King Baggot was her director in her first starring triumphs.

Universal gave her the first parts of importance. She appeared in "Lasca," "The Triflers," "Her Five-Foot Highness," "Alias Miss Dodd" and "White Youth."

Miss Roberts' most recent appearance
was in the Stahl special production, "The Dangerous
Age."



Although she has grown to young womanhood as a film star, Miss Roberts has lost none of her stage charm. This was proven during the war, when she appeared in benefits before the footlights once more.

She is a trifle more than five feet tall, proudly boasts of tipping the beam just over the 100-pound mark, has brown hair and eyes. She lives in Hollywood.



Portrait by Witzel Los Angeles



Portrait by C. Heighton Monroe Los Angeles

TOM SANTSCHI

F one now attempted to correct the matter by advertising a production featuring that sterling artist, "Paul William" Santschi, how many of the millions who admire "Tom" would guess that it referred in any way to the man who made fighting really famous, although he had never been in a ring?

Mr. Santschi became a "hero" with those who were attracted to the few places which showed "animated photography," about fifteen years ago. He had mixed a previous professional experience of ten years with stage work and piano playing, the latter stunt being carefully guarded in late years.

Joining Selig in Chicago, Tom was one of those who brought East and West together in a cinema way, when he was leading man with the first picture company to "shoot" in the fair land of Southern California, a pioneering trip which has resulted eventually in transferring Broadway from New York to the City of the Angels, to say nothing of causing ten banks to spring up where but one languished before.

Santschi's maiden effort before the camera was in that very famous play, "The Heart of Maryland." Although the stage version ran for almost three hours, the Selig company cheerfully galloped the whole thing into a one-reel photodrama which occupied just fifteen minutes of screen time. For ten years Santschi, together with such early stars as Kathlyn Williams, Bessie Eyton and Tom Mix, trouped under the Selig banner, grinding out one-reel superfeatures and, towards the close of the period, going to such depths as two and three-reelers.

Hobart Bosworth, another well-known actor at the time, began bobbing up in productions with the doughty Thomas, usually with his fists doubled.

Santschi was six feet, one inch tall, weighing about 190 pounds, but Bosworth was no baby himself, and the ensuing



It looks as though Tom Santschi were a student of genealogy with the solemn ancestor looking over his shoulder.

clashes made film history in those days.

Then, with Bosworth gone elsewhere to star, came "The Spoilers," and Tom's grand clash with Bill Farnum, a battle which was to make the doctors happy and give the films a challenge which never has been successfully answered since.

When pictures became entertainment instead of novelty, Mr. Santschi appeared in such notable film productions as "The Garden of Allah," "The Crisis," "The Still Alarm" and "The City of Purple Dreams."

At times Santschi wanders away, a stack of guns on his back and the mountains in the far background, while wild animals of the immediate region make hasty preparations to emigrate. He fishes with the same grim purpose that he attends the wounds of his luckless automobile.

Tom Santschi has many personal friends; it hardly could be otherwise, for he and an irresistible personality have been piling them up since October 24, 1878, the date he made Missouri famous.

LARRY SEMON

HEN the troupe owned and headed by "Zera the Great" reached West Point, Miss., July 16, 1889, an event occurred which was not "on the bills."

It was the birth of a little "Zera," who today is the notable screen comedian and director, Larry Semon.

Semon, Sr., was a great magician in his day, carrying a company of vaudeville performers with him. He was assisted by his wife and sister.

Larry was thoroughly trained in pantomime be-

fore he was twelve years of age, but they managed his education, despite road life, and the youth finally went through the high school at Savannah, Ga.

This early professional career was a hard one for the youth. Travel accommodations were poor; the troupe often had to build its own stage in some barnlike structure in order to put on the show; the company frequently slept on benches, and all the other discomforts of the small town afflicted them.

Larry might have been a singer of note but for an accident. At 12 he had a magnificent soprano voice, and won a gold medal in San Francisco for his singing. But during his first football game at Savannah high school he came out of a scrimmage with an injured neck, which caused an abnormal development. His singing voice was gone.

Semon, Sr., was an artist among other accomplishments. The son inherited the taste for drawing and often sketched comic pictures. He recalls that he used the pages of his Latin grammar to draw an "ani-



The eccentric person, Larry Semon, just lives in an ordinary Hollywood mansion, without even so much as a collapsible staircase in it.

mated" cartoon in the upper corners. By flipping the pages one could see a round of boxing. He still has the book to prove it.

The father, upon his death bed, asked Larry to give up the stage and take up the study of cartooning. The son complied, and entered art courses in New York. How well he succeeded is proven by his employment upon the Herald, Telegraph and Telegram of New York as cartoonist. Finally the New York Evening Sun featured his work, and Larry felt that he had fulfilled his father's dying request.

While on the Sun, Mr. Semon attracted the attention of a Vitagraph official, who, learning of his pantomime career, gave him private instruction in picture work.

As a result Mr. Semon joined Vitagraph in July, 1913, and became a star for that concern in 1915.

His work possessed such value that he was made director, with authority to write or choose his own comedies.

Mr. Semon is five feet, seven inches tall; has light hair, gray eyes and weighs 133 pounds. His home is in Hollywood.



Portrait by Lujean Los Angeles

MILTON SILLS

T was from the high pedagogical pedestal of a Fellow in Philosophy at the University of Chicago that Milton Sills stepped into the limelight of the stage and, afterward, the screen.

He gives Donald Robertson credit for



Milton Sills is just a regular fellow in spite of having studied to become a professor of phychology. He has the same easy-going manner offscreen as he is noted for when before the camera.

this change in his career. Robertson was organizing a new theatre movement in Chicago while Sills was in the midst of his academic pursuits, and, having seen the latter in amateur productions, made him an offer. The austere walls of philosophic endeavor could not withstand the opportunity to act in plays by Ibsen, Shakespeare and Maeterlinck, and Sills accepted.

In 1909 he played in support of Carlotta Nillson in Avery Hopwood's "This Woman and This Man," produced in New York City, and in other notable stage productions, among them "The Fighting Hope,"

put on by Belasco, with Blanche Bates in the star role; Clyde Fitch's last play, "The Governor's Lady"; "The Happy Marriage," a Frohman offering in which Sills and Doris Keene were featured; Sardou's "Diplomacy," which had an all-star cast; and "Panthea," in which Sills, Olga Petrova and others were featured.

The first picture in which he was starred was a Fox production, "The Honor System," in 1917. Sills regards this one of his best early pictures and one which gave him wide publicity. A few of his later outstanding successes were "Behold My Wife," "The Little Fool," "Burning Sands," in which he was featured with Wanda Hawley, and big roles in "The Great Moment," "At the End of the World," "Miss Lulu Bett," "The Furnace," "The Cat That Walked Alone" and "Adam's Rib."

Six feet one and a quarter inches in height and weighing 189 pounds, Sills is a commanding figure on the screen. His brown hair and gray eyes fit well into strongly marked features.

Sills was born in Chicago, Ill., on January 12, 1882. Being young and exceptionally virile, he likes the recreations of outdoors, and is an exceptionally good horseback rider. He also goes in for garden-

ing on a scientific scale and gratifies this inclination fully.

He is married, his wife being a cousin of Edith Wynne Matheson. A daughter, Dorothy, is eleven years old. He has a home in Hollywood that is chiefly distinguished by its quiet taste and the good books that line its walls.



RUSSELL SIMPSON

picture industry can well be proud to claim such a talented actor as Russell Simpson. He is a screen character that once seen will not be forgotten.

He was born in San Francisco in 1880 and spent many years there in obtaining his education and starting his professional career.

After completing his studies he began his stage career and spent twelve years playing in stock companies, traveling in road shows and in Broadway shows in New York.

Seven years ago screen followers began to take notice of this new character that played his roles so sternly and humanly, and before

very long his name appearing in a cast was sufficient to draw crowds.

Goldwyn films, in which he worked, took on the dignity that his work loaned them. He played a wide range of roles, from the God-fearing narrow-minded father of "Out of the Dust" to the stern but lovable sea captain of "Godless Men." Those were two of his finest portrayals.

His late productions are named with the most noted productions in the last year.

All of Mr. Simpson's life he has longed to



Portrait by Freulich

play one part. It is one that Frank Keenan originated on the stage, that of "Jack Rance" in "The Girl of the Golden West," and it is only recently, when Edwin Carewe was preparing to make the play into a photodrama that he cast Mr. Simpson in the role.

Mr. Simpson is six feet in height, weighs 175 pounds, has gray eyes and medium brown hair.

He is a devoted father to his four-yearold daughter, Roberta Hope.

MYRTLE STEDMAN



YRTLE STEDMAN has an histrionic foundation that she gained by starting her screen career in the early days.

She was born in Chicago and educated in a girl's school there. She studied dramatics and her first efforts on the stage were in musical comedy and light opera.

For a few years she played in stock and then went on the road.

About the time she landed in California the Selig company was rivaling any other single film producing company then operating, and Miss Stedman was made leading lady of the Western branch of Selig's and sent to Prescott, Arizona, where she remained until the company was called back to California. Then she was placed in feature films that at that time had attained the length of four reels.

Later she became an established leading lady in the film industry.

For Lasky Miss Stedman worked in the film "The Soul of Kura San" with Sessue Hayakawa, and from there she went to Vitagraph, where she was cast in "In Honor's W e b.'' Productions that followed were: "In the Hollow of Her Hand," "The Silver Horde," "The Teeth of the Tiger," "Sex," "Harriet and the Piper," "Old Dad," "The Concert" and

"Black Roses."

Then Miss Stedman retired from the screen for many months, and it is only recently that she has returned.

Her late productions have been for the Louis B. Mayer company, where she has had featured roles in all-star casts. The latest of these films is "The Famous Mrs. Fair."

Miss Stedman's hobbies are singing, motoring and golf. She has blonde hair and blue eyes, weighs about 128 pounds and is five feet four inches tall.

VERA STEADMAN

ERA STEADMAN, now one of the favorite leading women in Christie Comedies, finds no one to dispute her when she claims to be the original "bathing girl" of pictures. She has established that right not alone by posing as a diving girl for motion pictures, but by becoming the best swimmer in the profession on the Pacific Coast.

Last year she won the title of the best professional diver, but only recently, during a contest at Balboa Beach, she captured both the 100-yard and 220-yard swims. Her mark for the former distance was 1:08, which is only a fraction behind the women's professional record. The 220-yard swim was executed in

3:10. In other words, Miss Steadman is not one of those who dons a bathing suit and "never goes near the water."

But except for occasional roles in films which call for such costumes, Miss Steadman is now a full-fledged leading woman. She has accomplished this in three years in pictures, for it was then that she was selected by Mack Sennett because of the beauty of her face and the perfection of her figure to appear as a diving girl in some of his comedies. Gradually she was advanced to more important parts and afterwards appeared with Fox and Universal before joining the Christie organization.

Miss Steadman is a "native son" of California, having been born in Monterey, June 23, 1900. She had the education of the aver-



age girl, devoting a great portion of her time to water sports. She came to the screen without any experience on the stage. Miss Steadman is declared the ideal size for a comedy player, being five feet, three inches tall, and weighing 110 pounds. She has brown hair and eyes.

Some of the more recent pictures in which she has appeared have been: "Kiss Me, Caroline," "Wedding Blues." "Going Through the Rye," "A Homespun Hero," "Shuffle the Queens," "Red Hot Love," "Bucking Broadway," Pardon My Glove" and in "The Chased Bride".

Miss Steadman in private life is Mrs. Jack Taylor and her husband is a popular violinist of Los Angeles. The Taylors have a little daughter about a year old.

ANITA STEWART



NITA STEWART is one of the few stars on the screen who have gained fame and position without drawing on the stage for assistance. Miss Stewart has never been on the stage, as most film celebrities of today have, and her rise to stardom is due entirely to her merits as a pantomimic actress.

Much against her mother's wishes, she entered the Vitagraph studio when very young to play extra parts, working at the studio on days when she did not have to attend Erasmus High School in Brooklyn for studies. Her brother-in-law, Ralph Ince, was a director for Vitagraph at the

time, and he gave her some coaching in the art of portraying emotion before a cold, unsympathetic camera. But Anita soon found that her relative would be a hindrance as well as an aid to her advancement.

He knew that she was little more than a child and kept thinking of her as being fitted only for girl parts. When the matter of casting "A Million Bid" came up, Anita Stewart was considered for the leading role and cut off of the list as too young to interpret the part. She argued and insisted that she could do it, and finally talked them into giving her a chance.

Her tremendous success in the picture was the beginning of her steady climb to the pinnacle of fame she now occupies.

Miss Stewart left Vitagraph to accept a contract with Louis B. Mayer by the terms of which she heads her own producing company at the Mayer studios in Los Angeles.

Miss Stewart has light brown hair and dark brown eyes. She is five feet five inches tall and weighs about 120 pounds.

Her home is in Los Angeles, where she lives with her husband, who is her professional manager and who sometimes takes the leading male role in her feature productions.

AL ST. JOHN



Portrait by Witzel
Los Angeles

HERE was nothing new or startling about the advent of Al St. John. He was born in one of the tamest towns in Southern California, that of Santa Ana. It was there he learned his three R's and after graduating from as many grades as that town afforded Al left to cast his lot with fame and fortune in the big city.

Even in his comedy career he has retained the make-up of the country boy.

He started in moving pictures right off the bat without waiting to gain any stage experience as most film stars do. It was in the old Keystone company that Al started. He played the part of a grocery boy in a two-reeler with Mabel Normand and Fatty Arbuckle. He had only a "bit," but the way he worked his trick bicycle brought many laughs and brought St. John a permanent position with that company.

After that the ubiquitous Al was seen often in Keystone films. Sometimes he had the featured role, but he always brought with him laughs.

Some of his first efforts were in the following films: "Mabel and Fatty Adrift," "He Did and He Didn't," "The Bright Lights," "His Wife's Mistake" and "The Moonshiners."

When Arbuckle left the Keystone he took St. John with him for his supporting cast in "The Butcher Boy," "A

Reckless Romeo" and "His Wedding Night."

Then Warner Brothers signed St. John up to feature in a two-reel comedy titled "Speed." He followed this with two-reel comedies for Paramount.

Buster Keaton demanded his services for one of his comedies, "The High Sign," and after completing that picture he was signed for two years by Fox to make starring pictures.

Al St. John is five feet, six inches tall and weighs 150 pounds. He has blue eyes and blonde hair.

ROY STEWART

MONG the rank and file of Californians who are aiding the screen to scintillate is Roy Stewart, born in San Diego.

Like several other the spians, Mr. Stewart attended the University of California, following grammar school days. He graduated from college with honors.

Desire, mentality and physique aided in taking him to the stage. He first played the Western coast in stock. Next he joined the Floradora company on tour.

But constant trav-

el failed to appeal to him. He sought the opportunity to settle down in his native State, and found it in motion pictures.

Good looking, with a fine bearing and abounding with youthhood, he easily found work in the studios while pictures were first "looking up."

The old Majestic first employed him. He then worked for the American and Universal, gaining reputation with every production.

The Triangle signed him next, where he did such productions as "Wolves of the Border" and "The Silent Rider."

He became more and more in demand from that time on. Fine Arts (Griffith) used him in "The House Built Upon Sand," "The Doll Shop," "The Fugitive" and other features.

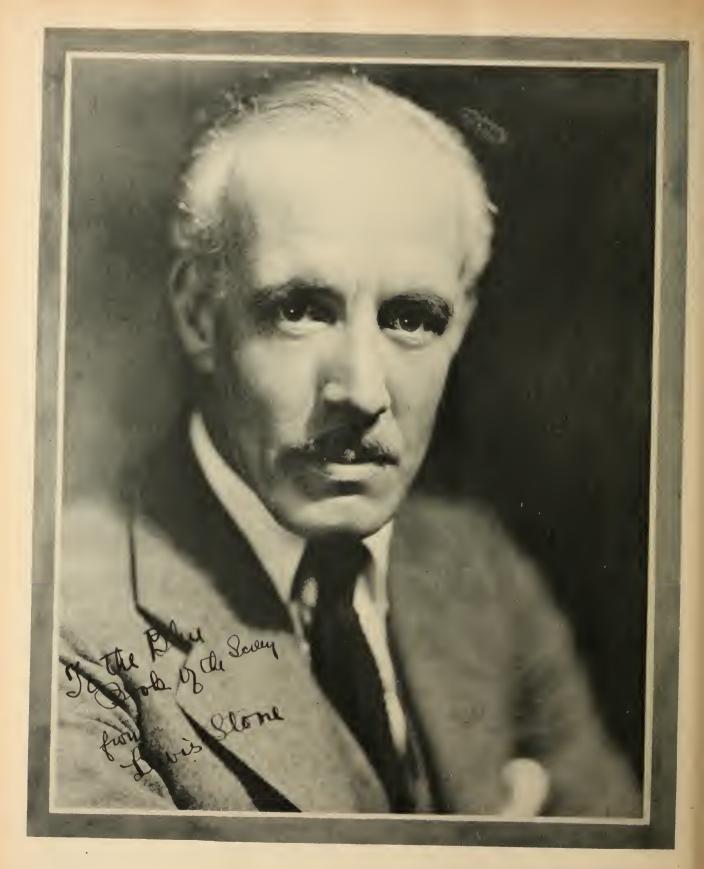


B. B. Hampton secured the rights to a number of famous books and starred Mr. Stewart. Among the productions in which he appeared under this trademark were "The Westerners," "The Sage Brusher" and "Desert of Wheat."

Then followed "Just a Wife" for Selznick, "Prisoners of Love" for Goldwyn, and "The Mistress of Shenstone" for Robertson-Cole.

Since then he has appeared for Universal, in serial as well as feature. One of his most successful serials was "The Radio King." His most recent series was put out under the title "The Exploits of Yorke Noroy."

He is of athletic build, being six feet two inches tall, and weighing 195 pounds. He has brown hair and eyes.



LEWIS STONE

HOSE who witnessed Lewis Stone's opportunities in "The Dangerous Age" hardly will wonder why this eminent stage star deserted his former profession for the screen when roles of that type were lying around loose, with pretty girls to be kissed.

Mr. Stone was a genuine example of the

theatre favorite for many years. His popularity followed him vigorously throughout the years, as he appeared in leading plays from Coast to Coast. When he deserted to join the films, there was protest. But this has died away away to a murmur, for the actor has well re - established himself, but this time upon the screen.

Lewis Stone was born in Worcester,

Massachusetts, in 1879. At the age of six he was taken by his parents to Boston, and four years later the family moved to New York, where young Stone spent his boyhood. He was educated in the public schools of New York City, leaving his studies to go into the Spanish-American War. He was a sergeant in "H" company of the Twelfth New York Infantry.

When he returned from the war, he went on the stage in 1900, his first role in the theatre being that of a "heavy" in a comedy with music called "Side-Tracked." Following this piece, he played in "The Bowery After Dark" on the road. His first New York appearance was in "The Great White Diamond."

After six years in the Belasco Theatre stock companies in Los Angeles, he went

> to New York with the premier company of "The Bird of Paradise." · Following this engagement, he appeared in New York in "The Misleading Lady," "Inside the Lines," "Bunny," with Charlotte Walker in "Nancy Lee," in "Where Poppies Bloom" with Marjorie Rambeau, and "The Brat."

When he "The Brat" in 1917 he entered

closed his engagement with the ranks of in-

fantry instructors at Plattsburg training camp.

Mr. Stone's first screen appearance was in "Held By the Enemy." Next he played in Neilan's "The River's End." Called by various studios, he began to add to his string, playing in such features as "Man's Desire," "Milestones," "The Concert," "Don't Neglect Your Wife," "Beau Revell," "Nomads of the North," "The Golden Snare" and "Muffled Drums."



Lewis Stone really isn't ill. He just wants the attention of the lovely lady (Barbara LaMarr).



Portrait by Straus Peyton Los Angeles

GLORIA SWANSON

AILING the seven seas while she was young and life was full of color; ranging many ports and absorbing the drama and romance of many countries—that was a portion of Gloria Swanson's education. Between times she attended



Gloria Swanson in her luxurious living room.

school the globe around, whenever the opportunity offered.

Miss Swanson was born in Chicago, March 27, 1898. While still in her teens she found herself all at sea, for her father was captain of an army transport, and took his little daughter with him on many trips.

It was understood that Gloria would enter office life as a business career after she had concluded her education at a Chicago finishing school, but the young lady had other plans.

Developments were quite sudden and, very soon, a young miss, just sixteen years of age, was posing prettily around the old Essanay lot.

This was in the pioneer days. Next she

appeared with the then largest picture organization, thence she went to the Keystone.

In 1917 the young actress, who afterwards was to become known universally as the languorous lady of the gowns, starred for the first time. The production was, "You Can't Believe Everything," a Triangle feature.

She followed this by appearances in Sennett comedies, in which she quickly attracted a large following. Cecil De Mille then offered her a place in his productions. Prominent among these were: "Don't Change Your Husband," "For Better or For Worse," "Male and Female," "Why Change Your Wife?" "Something to Think About" and "The Affairs of Anatol."

Then she became a star in her own right, playing "The Great Moment," "Beyond the Rocks," "The Gilded Cage," "The Impossible Mrs. Bellew" and "Prodigal Daughters." Her most recent vehicle is "Blue Beard's Eighth Wife."

Miss Swanson has realized an early ambition to have a home beautiful. Her residence in Beverly Hills, near Los Angeles, is one of the showplaces of the suburbs.

Her eyes are gray-blue and her hair brown. She is five feet, one inch tall and weighs 112 pounds.



Miss Swanson's Beverly Hills home.

BLANCHE SWEET

HE windy city, Chicago, claims all the honors for ushering into the world Blanche Sweet. Sweet is her family name and not an adopted stage name, as many are wont to believe. At the age of one and one-half years she entered the theatrical profession, being carried on as "the

Blanche Sweet's return to the screen caused great rejoicing among film fans and members of the film colony. Here she appears in a scene from her first picture, with John Bowers.

babe in arms" for a stock company in Cincinnati, Ohio.

Her school days were spent in Berkeley. California, at a private boarding school. Just as she was graduating, the film rush was sweeping the country, and from her early theatrical appearances she was in great demand. Her career before the footlights had been with Gertrude Hoffman as a dancer and then with Chauncey Olcott. Her first part on the screen was in "The Man With Three Wives," and, as Miss Sweet explains, she was "one of the wives."

One of her earliest pictures under D. W. Griffith was "Judith of Bethulia," which has been often mentioned as the starting point

in the high tide of both careers. She also made "The Escape," under the guidance of Griffith, and played in "The Warrens of Virginia" and "The Storm" for Lasky. She did "The Unpardonable Sin" as an independent release, and then went with Hampton, appearing in such pictures as "A

Woman of Pleasure,"
"Cressy," "The Deadlier Sex," "Cinderella
Jane," "Simple Souls,"
"Girl in the Web," "Help
Wanted—Male," "Her Unwilling Husband" and
"That Girl Montana."

Her one and only romance, which culminated in May, 1922, in her marriage to Marshall Neilan, began when they were playing two-reelers to gether back in the old Biograph days. Some of their early successes together were "The House of Discord," "Classmates" and "Men and Women." Mr. Neilan was not always her leading man, but was sometimes the villain, as in

"Classmates," where Henry B. Walthall as a dashing West Point cadet walked off with the lady's love, while Mickey tried to foil them at every turn. When Neilan went into the directorial end of picture making, Miss Sweet became his star. "The Unpardonable Sin" will be remembered as one of their greatest pictures under this arrangement.

Her next vehicle will be with Bert Lytell in "The Meanest Man in the World," in which she returns to her appealing girlish type of characterization. Her first picture under her husband's direction will be "Tess of the D'Urbervilles," in which she will create the title role.



Portrait by Alfred Cheney Johnson Los Angeles



Portrait by W. T. Seely Los Angeles

CONSTANCE TALMADGE

PPORTUNITY
knocked on Constance Talmadge's
door loudly, several years
ago, after a period of
rather quiet studio life.

As the "mountain girl" in Griffith's spectacular production of "Intolerance," she became more than a tall, slender and pretty girl in her early teens who had the rare ability and charm to get her personality across the silver sheet in her first big part. In essence she merged into the very spirit of the mountain, symbolizing ageless, triumphant

Youth. It is a part that will live when the magnificent Babylonian spectacle has passed into the oubliette of forgotton things, and it marked a beginning of great events for Constance.

With Mrs. Talmadge at the helm of her daughter's career, it was smooth sailing thereafter.

Constance was born April 19, 1900, in Brooklyn, N. Y., and secured a portion of her education in Erasmus Hall.

She had her first, humble picture experience with Vitagraph.

From the start of the meteoric careers of the Talmadge girls, it was a game of follow the leader, Norma, who is the eldest of the trio. It was she who set the pace, with her youngest sister, Constance, a close second. Natalie, after considerable urging by the other two girls, finally appeared in several of their productions, but forsook the kliegs gladly for a home life, when she became Mrs. Buster Keaton.

It was the East that gave Constance her try-out in films as "atmosphere," and in bits. Later she came to Los Angeles, Mecca



This picture shows the Constance Talmadge company preparing to make a scene for "East Is West."

of all picture folks, and the West became not only her land of promise but of fulfillment. Following her overwhelming triumph in the Griffith super-production, "Intolerance," she began a starring engagement for the Paramount-Famous Players combine, which included "Scandal," "The Honeymoon," "A Pair of Blue Stockings," "Mrs. Leffingwell's Boots," "Romance and Arabella," "Two Weeks," "In Search of a Sinner" and "The Perfect Woman."

Her gift for pantomime is certainly a supreme factor in her progression.

In the next phase of her work she produced such pictures as "The Temperamental Wife," "Dangerous Business," "Mama's Affair," one of New York's recent stage successes; "Lessons in Love," "Woman's Place" and "Weddings Bells," all of them adding to a popularity already at high mark.

Miss Talmadge is a vigorous outdoor girl. She loves activity and a romp. She is five feet, five inches tall, weighs 120 pounds, has golden hair and brown eyes.

NORMA TALMADGE

HE mixed her beauty and personality with brains, and her name means as much to the public today as in the earlier film period when Nor-

ma Talmadge was the "rage." Miss Talmadge was born at Niagara Falls, N. Y., in 1897, and educated in Brooklyn schools.

She entered pictures at the age of 14 years without previous experience, and has been upon the screen constantly ever since.

She first worked for Vitagraph, and then joined the Griffith forces at Fine Arts, Los Angeles, where she began attracting public notice

early. She was starred in "The Crown Prince's Double," and followed with a series of features.

From Triangle, Miss Talmadge went to the original Selznick company, but later formed her own producing concern, with Joseph M. Schenck as its head.

Among the productions made for this combine were "De Luxe Annie," "The Forbidden City," "The Heart of Wetona," "The Probation Wife," "The Way of a Woman," "The Isle of Conquest" and "She Loves and Lies."

Her first starring production with First



Norma Talmadge surveys the street set under construction for her next production.



The home of Mr. and Mrs. Joseph Schenk (Norma Talmadge).

National was "A Daughter of Two Worlds." At the expiration of a three-year starring contract another was signed for the same period.

One of her most successful pictures under their banner was an adaptation of that emotional Spanish drama, "The Passion Flower," which was Nance O'Neill's stage vehicle several years ago, and "Smilin' Through," another stage success in which Jane Cowl starred.

But Miss Talmadge was not quite satisfied with the semi-costume pictures she had appeared in. After months spent searching for a suitable story, Balzac's "Duchess de Langlaise" was decided upon as a fitting one for the versatile young star, with its background of pomp and magnificence, its frivolities and heartaches. Therefore, she depicted the complex character of that notable court beauty and coquette, the "Duchess de Langlaise." The film was released as "The Eternal Flame." Miss Talmadge recently completed "Within the Law," which Frank Lloyd directed.

Miss Talmadge is the sister of Constance and Natalie Talmadge of the screen. Her husband is Joseph Schenck, manager of the Norma Talmadge Film Corporation.



CONWAY TEARLE

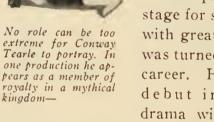
ONWAY TEARLE was born in New York in 1880. He was educated in Amherst College and studied to be-

come a lawyer. For several years as a junior member he practiced before the bar, but was finally attracted to the stage, and

in 1910 he entered upon a theatrical career.

Mr. Tearle had a hard time at first, only playing small parts, but finally he worked his way up until he was given leading roles. Before the footlights he appeared in support of such well-known stars as Ethel Barrymore, Billie Burke, Viola Allen, Ellen Terry and Grace George.

After playing on the stage for several years with great success, he was turned to a screen career. He made his debut in the silent drama with Margue-



rite Clark in "Helene of the North."

In 1915 he was engaged by Lewis J. Selznick to play opposite Clara Kimball Young in "The Common Law." This picture was one of the hits of the day, and Tearle made such an impression that he was engaged for several other pictures by Selznick, among the best known being "The Foolish Virgin," "The Reason Why," "She Loves and Lies" and "The Way of a Woman," the latter two being Norma Talmadge productions.

The star then worked two years as a free-lance leading man, playing opposite Mary Pickford in "Stella Maris," Anita Stewart in "Virtuous Wives," Constance Talmadge in "The Virtuous Vamp," etc.

His first starring production was "The

Road of Ambition." This was followed by such well-known successes as "Society Snobs," "The Fighter," "Bucking the Tiger," "The Referee," "A Wide-Open Town," "The Man of Stone," "Shadows of the Sea."

After playing for a season on the stage, he again returned to the Selznick fold. Under this new contract he has made two of the greatest productions of his career—"One Week of Love," in which he was costarred with Elaine Hammerstein, and a new version of "The Common Law," in which he played the same role he had previously portrayed opposite Clara Kimball Young. However, in this version, Corinne Griffith played the role of the model.

Mr. Tearle is five feet ten inches tall, has black hair and brown eyes. He married Adele Rowland, famous musical comedy star.

His favorite sports are tennis and swimming.



—while in another he is a villainous character in a Western film.



Portrait by Witzel Los Angeles

ALICE TERRY

in motion pictures was fast and sure, once she secured a foothold on the ladder of success.

She is 21 years old and was born in Vincennes, Indiana. She went to school there and in Los Angeles, where she started her professional career doing small parts in motion pictures.

Her real chance came when Rex Ingram began casting for his production of "Hearts and Trumps." He had seen her in the role of an "extra" in one of his other pictures, and realizing that she pos-

sessed that indefinable something which is a screen requisite, he selected her for an



It's no wonder that Alice Terry has such a sweet screen personality with her director-husband (Rex Ingram) to humor her between scenes.



The hilltop home of Miss Terry was designed by Mr. Ingram, who is an artist as well as a director.

important role.

It was while she was working in her first feature production that romance entered into the scheme of things and after she completed her second leading role she was married. They are proclaimed as one of the most ideally happy couples in filmland. Her real name is now Mrs. Rex Ingram, although she continues her screen work under her husband's direction.

Miss Terry fulfilled all the director's hopes in "Hearts and Trumps," and was rewarded by receiving the role of the heroine in "The Four Horsemen of the Apocalypse." She next appeared in "The Prisoner of Zenda," "Where the Pavement Ends" and "Scaramouche."

Miss Terry weighs 120 pounds, is five feet three inches tall. She has blue eyes and brown hair, although for the screen she has adopted a blonde wig.

The Ingrams have one of the most beautiful homes in the Hollywood vicinity. It is a hillside showplace, with beautiful terraced grounds that extend far down the slope.



Portrait by Hoover Los Angeles

ETHEL GREY TERRY

HE story of Ethel Grey Terry's screen career is almost like that of "The Bluebird."

She was born in Oakland, California, but was sent to Roxbury, Mass., where she remained in





Ethel Grey Terry enjoys outloor life. At the left she is driving her car with her two pet Alaskan dogs. (Above) Waiting at the station for the mail train to come in. That was taken up at Truckee. At the right she again exhibits the pedigreed dogs.

Notre Dame A c a d e m y for seven years. Duringthat time she studied water color

and oil painting. After leaving school she continued her art work and planned a career as an artist.

Her plans did not exactly go astray, because she became an artist, but not of the brush and paint order. She first went upon the stage.

Her first appearance was in Belasco's production, "The Lily." She remained with that show during its run of two years. At the end of that time she was engaged by the Schuberts. That engagement lasted four years, when Miss Terry went on the road.

Then the wanderlust took her all through the United States, where she played in various stock companies. Returning to California, Miss Terry found that the motion picture industry had taken hold there and that it was the profession that seemed to suit her taste. So she settled once again in the land of her birth, where she played



leads in many noted films.

One of her best opportunities was

given her in the first full-length feature that Mack Sennett made. It was a seven-reel melodrama titled "The Crossroads of New York." Miss Terry played the "heavy" role successfully.

Other companies demanded her services and she followed up her first success with leads opposite Edward Horton in "Too Much Business," with Harry Carey in "The Kick-Back," and other noted male stars, such as William Hart, Dustin Farnum, Hobart Bosworth and Lon Chaney.

Among her hobbies are tennis, golf, piano, swimming and her home. But her pet hobby is still painting.

Miss Terry has brown hair and gray eyes. She is five feet tall and weighs 128 pounds.



Portrait by Melbourne Spurr Los Angeles

BEN TURPIN

HE term "misery mongers" has been applied to all those "miserables" who earn their living by selling their afflictions; that is, trading on the sympathies of the passerby. Ben Turpin is the only known person that sells his affliction with honor. He has turned his misfortune to profit, and is so far from being an object

his impersonation consisted of criss-crossing the eyes. Ben already possessed the elongated neck, the beatific smile and the funny legs, but he had to simulate the mismated eyes.

Sometimes he made ten appearances between the time he arose and the time he went to bed. Crossing his eyes so many

> times, and keeping them crossed for so many consecutive minutes, brought about a permanent condition from which Ben could not remove them without a surgical operation.

"What is the use of uncrossing them?" asks Ben. "I'd only have to undo the work of the surgeons, because the public has



Mr. and Mrs. Ben Turpin live in one of those comfortable houses that is a real home. In spite of his crossed eyes, Ben Turpin drives a car and plays golf.

of charity that he is on the giving and not the receiving end—a liberal spirit that turns the arrows of adversity, mocks at misfortune and makes it serve his purposes.

But Ben wasn't always - cross-eyed. There was a time when it was as safe as it was possible for him to follow the line of his vision. Now, he would have to go two ways at once if he attempted the feat of going where he was looking.

Ben acquired his cross-eyes by encouraging them. He was the third of a trilogy of American vaudeville stars to undertake the impersonation of Opper's world-famed character, "Happy Hooligan." A part of



decided that 'Happy Hooligan' shall be perpetuated in me. I sacrifice myself to the public will. When I get old enough to quit the screen I shall permit some surgeon to untie my eyes, but that won't be until my bank roll is of a size to justify. Then I will look the world in the face and 'go straight'."

He is fifty-two, a fact of which Ben Turpin, considering his surprising agility and undimmed energy, has a right to boast.



Portrait by Abbe Los Angeles

RODOLPH VALENTINO

ODOLPH VALENTINO, whose ascent to screen heights quickly followed his characterization in "The Four Horsemen of the Apocalypse," is a native of Castellaneto, Italy. From life on a farm he was sent to the Royal Military Academy. Peregua, and the College of



It was in this character make-up that Rudolph Valentino gained sudden fame in "Blood and Sand"

Genoa, where he acquired his alert military bearing and a taste for athletics.

Five feet, eleven inches tall, weighing 156 pounds, with black hair and brown eyes, Valentino's grace and good looks were turned, to good account as a vaudeville dancer with Joan Sawyer, after he came to America.

He gravitated to motion pictures, at first playing minor parts, one of which was with Richard Carl in "Nobody Home." Then Rex Ingram cast him in the role of "Julio" in "The Four Horsemen of the Apocalypse," where his handling of the role made him a screen prize of the first magnitude.

He made pictures with other producers, supporting Nazimova on one occasion. But after he and Agnes Ayers glittered forth in "The Sheik," he was promptly signed by Paramount for a long term as star.

After his colorful role in "The Sheik," Valentino was set opposite Dorothy Dalton in George Melford's Paramount production of "Moran of the Lady Letty," Frank Norris' stirring tale of the sea. Later he played opposite Gloria Swanson in Elinor Glyn's second original story for the screen, "Beyond the Rocks." In this he had the role of an English lord of Spanish ancestry, a part to which Valentino, with his Latin grace and bearing, was admirably suited. Then came his first starring vehicle, "Blood and Sand," rated as one of the finest pictures ever made. Valentino's latest production is "The Young Rajah."

It is of interest to know that at the beginning Valentino was listed at the various casting directors' offices as a "heavy" type. And it was as such that he made his debut in pictures.

Valentino fell into the "villain" class because he had sleek, black hair and wore it combed slick back on his head. Because of this he could not get a "sympathetic" role. He did impress directors as the



type for a leading man. He looked more able, in their estimation, to play the scoundrel. So they always put him down in a cast to do the "dirty work" He had more offers to play heavy roles, but none of the other variety. So he played the heavies.

He is married to Winifred Hud-nut.



Portrait by Abbe Los Angeles

BOBBY VERNON

OBBY VERis one of the voungest and most popular of juvenile comedians now on the screen. He was born in Chicago on March 9, 1898, and at an early age moved to to San Francisco. where he received an ordinary education, incidentally his first theatrical experience at the age of eleven.

He appeared for a few years on the stage with Kolb and Dill in musical comedies on the road and once took Max Dill's place when the German comedian broke his leg in "The Rollicking Girl" in the Gaiety Theatre in San Francisco, hold-

ing down the part for three weeks.

Coming south to the goal of all actors, he put in a few weeks with Universal company and some time with Sennett. Curiously enough, his first experience in pictures, at the age of sixteen, was playing the father of Louise Fazenda, and during the first part of his engagement with Sennett played characters and old men with wigs and long beards.

It remained for Al Christie to discover his real worth and when he joined the Christie company four years ago his roles have been many and varied, the best of these being those of a green country boy which he portrayed in such Christie hits as "Petticoats and Pants," "Hey, Rube!" and "A Hickory Hick."



He is very stockily built, being five feet, two inches tall

and weighing 145 pounds. It is not generally known that Bobby's real name was Sylvian des Jardins, and that he is of French parentage, but he recently had the name legally changed to Bobby Vernon.

Bobby has had time for much in his short and busy life. Some of his most notable roles are some very clever female impersonations and that of the featured part in a recent burlesque on "The Three Musketeers."

In spite of his career, Bobby found time to join Uncle Sam's navy during the war.

He is married and very proud of Barbara Dorothy, his nine-months-old daughter.

VIRGINIA VALLI



Portrait by Freulich Los Angeles

as "the outdoor girl of the films." The title has a double appellation. She is not one of those actresses who is the heroine in outdoors drama for the camera only, but she is actually an enthusiast of the open.

Miss Valli's hobby is outdoor life, in all its forms. She loves swimming, hiking and snowshoeing Much of her leisure time is spent in the woods and mountains about Hollywood where she makes her home.

She was born in Chicago and received her education there. She appeared on the stage as an interpretative dancer before starting her screen career with Essanay. Among her early pictures were the following: With Taylor Holmes "The Very Idea," with Fox "The Plunger," with Metro "The Silver Lining," with Hope Hampton "Love's Penalty," with Famous Players "Sentimental Tommy" and with Metro "The Man Who."

Coming to Universal Miss Valli was featured in Universal-Jewel special productions. One of her most noteworthy successes was in "The Storm."

Miss Valli is of the brunette type with striking dark hair and eyes. She is the athletic, wholesome sort which has come to be recognized as the typical American girl.

She started her screen career with the old Essanay company in Chicago, following a six months' engagement in stock in Milwaukee. She then went to

New York where she played ingenue roles. She first came to California to play opposite Bert Lytell in three pictures.

Miss Valli is twenty-one years old, five feet, three inches in height, weighs 122 pounds, and has brown hair and blue eyes. Her particular hobbies are dancing and motoring.

A nickname sometimes may classify a person in a way that no other thing can. In studio life, at Universal City and elsewhere, Miss Valli has been known always as "Lady Virginia," even when she was at the "flapper" age just entering pictures.

Her home is in Hollywood, and outdoor life claims her time between pictures.

FLORENCE VIDOR

ETTLED down to a quiet life with no special goal; possessing no girlish longings for a "wonderful"

stage career, hugging to herself no romantic visions of a princely lover who would ride past some day and carry her away on his white charger; that was Florence Arto, of Houston, Texas.

She had concluded her education in the years following her birth, July 23, 1895, in that same city. The public schools, convent and finishing school had lifted her from them, back into the home of her father, J. P. Arto, a realtor there.

Then a motion picture director came to the city and began producing. He also began calling at the Arto house. He was King Vidor, at the beginning of his screen career. Vidor proved himself successful in his love venture, for he married the beautiful young Florence and, shortly afterwards, they removed to Los Angeles, the home of motion pictures.

Even up to this time no thought of acting had occurred to Florence Vidor. She loved her home, and made it an enjoyable place for her husband to return to after the hard day's work.

Singular to state, it was not the husband who guided her into pictures. Instead it was an introduction to a Vitagraph director, during a visit to the studio for the purpose of visiting Corinne Griffith, an old friend. The director was pleased with the appearance of the beautiful young woman and asked her to play a small part. She did so. When it was run, officials of the corporation offered her a year's contract. She accepted, although during all that period she played minor roles only.

But experience came and repaid her, for she branched out during the following season, securing better parts and establishing a reputation for screen work. She played "Mimi" in "The Tale of Two Cities" with William Farnum, among other productions which brought her to general attention.

Director-husband then decided that too much talent was escaping from the household. Thereupon he began putting on productions with Mrs. Vidor featured. Among these were "The Other Half" and "Poor Relations." After this series she appeared in such prominent features as "Old Wives

for New" with Paramount, "Lying Lips" for Ince, and others. She considers her

work in the Vidor production, "Alice Adams," her best performance.

Besides cuddling a fiveyear-old boy, Mrs. Vidor finds time for horseback riding, tennis and bridge. She is an exceptional pianiste.

The Vidor home is in Hollywood.



Florence Vidor and her director stop making scenes to discuss the story for a few moments.



HENRY WALTHALL

HE sturdy motion picture industry of today owes much to a very small coterie of true artists who caused the flickering cinema flame of early days to burn with a steady glow, at the time when infant pictures needed dignity and public respect, for they were believed to be but a

Though Henry Walthall is one of the veterans of the screen, he still has the power to sway audiences with his dramatic performances.

passing fancy.

Henry Walthall stands out clearly as one of these pioneer stalwarts. The artistry and individuality of this star early caused him to become known as the "Mansfield" of the screen, a well-earned title.

He was virtually drafted into pictures by D. W. Griffith. He met the director while he was calling on James Kirkwood at the old Biograph studio. Having seen him on the stage, Griffith knew of his ability, and insisted that he take a small part in the picture he was then making, giving him some old clothes and a shovel and sending him

out to a sewer trench to begin his screen career in "A Convict's Sacrifice."

To list all of the productions in which Walthall won fame would be like giving a resumé of the early efforts of the film industry. Among his best known releases are: "Classmates," "Strongheart," "Beulah," "Ghosts," "Pillars of Society," "Home, Sweet Home," "The Gangster," "The Raven" and "The Confession."

He was raised on a plantation in Shelby County, Alabama, the same state, incidentally, which furnishes the locale for "One Clear Call." He was the oldest boy in a family of six children, and the family fortunes, which had been impaired during the Civil War, were still at low ebb when little Henry was old enough to take his turn at the plow and pump-handle. He had but very little actual schooling, acquiring most of his education through the teachings of his parents, who were highly cultured.

During the Spanish-American War, he enlisted in a regiment recruited in Birmingham, but, like thousands of other ardent patriots, he got no farther than Florida. Shortly after his discharge he took up the study of law, but six months of plodding through moss-bound books convinced him that it was "too dry."

A better and more lucrative engagement at the American Theatre followed and then he went up to Providence in stock. After that his rise was slow but sure. He played "Captain Clay Randolph" in the Civil War drama, "Winchester," for one season, and for the following three years he had the role of "Steven Danbury" in Lottie Blair Parker's "Under Southern Skies." His final stage appearance was with Henry Miller and Margaret Anglin in "The Great Divide." It was at the end of a four-year engagement in this play that the meeting with D. W. Griffith came about.

His latest appearance was in Rupert Hughes' production, "Gimme."





Portrait by Freulich Los Angeles

GLADYS WALTON

RIVIAL happenings have put kings have put have had the following of the "queens" which accidental occurrences have put on the screen.

Uncle joked Gladys Walton about becoming a picture star, and that was that.

It was during a visit to Los Angeles that this incident happened which removed a lively pupil from school days and, eventually, made her a screen favorite.

The family had removed to Portland, Ore.,

soon after the daughter was born in Boston. She grew up in the former city and, in 1919, concluded the junior course in Jefferson high school.

During the visit in Los Angeles, the daily scene in Hollywood, with famous stars drifting past constantly, aroused uncle to suggest to Miss Gladys, why she did not go and do likewise.

Putting a suggestion of that character into the head of an alert young member of the feminine gender, is a trifle more effective than dropping a match into a powder barrel. It was a case of film fever on the spot.

The girl did not know how to make the approach. But, taking her uncle for an escort, she applied for work at the Bill Hart Studio. She was turned down cold.

But she was determined and, the day before she was to return North, she secured an introduction to a Sunshine comedy manager, and secured her first work.

Her employment continued until she was offered leads and a contract. The mother



Gladys Walton is taking directions from King Baggot, who was one of the pioneer actors of the screen. Gladys looks as though she enjoyed her work. That's the reason for her success.

decided to remain and allow Gladys to continue in pictures. She played comedy.

Next, her work came to the notice of Rollin Sturgeon, a director who had "discovered" a number of screen stars and, upon his recommendation, Miss Walton was taken over by Universal.

Her first picture was "La La, Lucille!" with Lyons and Moran. Next she had the leading role in the drama, "The Secret Gift."

Thus the high school girl, without previous experience, attained stardom within a period of ten months after entering films.

Miss Walton's recent productions are too well known to call for complete listing. Some of them are: "The Lavender Bath Lady," "All Dolled Up" and "Pink Tights."

Miss Walton's hobbies are cooking, motoring and swimming. She was champion girl diver of the Pacific Coast two years.

She is five feet, one and one-half inches tall, weighs 115 pounds, has hazel eyes and brown, curly hair.

GEORGE WALSH

NE morning about twenty-five years ago, as the sun was lighting up the New York skyscrapers, a brother was born to R. A. Walsh, now famous as a director. Mr. Thomas Walsh and his wife, Elizabeth, named the arrival George, and at the christening George started on an athletic career by kicking over the chalice with his baby feet.

In a few years George grew into a sturdy school boy who raced and fought with sons of bankers and sons of bricklayers alike.

He later went to a private school in Washington, D. C., and there grew into manhood. And, growing as rapidly as he was, the desire for athletic fame led him to the gates of Georgetown

University. There he made a record football kick that is still the talk of the campus. And it was there that he learned tricks of boxing that enabled him to stand off the terrific punches of Jack Dempsey in a friendly match in New York a few years ago.

After graduating at Georgetown, Walsh took a post-graduate course at Fordham University, in order to be near his now beloved athletics. There, in company with Richard Barthelmess, Dick Sutherland and Lambert Hillyer, all of motion picture fame, George spent two glorious years.

Then the wanderlust struck him and he decided to start towards the setting sun. He got only as far as California. D. W. Griffith was introduced to him and imme-



diately cast him in "Intolerance," the picture that made such stars as Wallace Reid, the famous Gish sisters, and Mae Marsh.

After that memorable picture, Walsh received news of his sister's marriage to Willie Hoppe, world's champion billiard player. He immediately left for the East to see the couple. There he and his brother, R. A. Walsh, then appearing in Shakespearian repertoire, had a long vacation.

George then came West and signed an attractive Fox contract. He made such pictures as "The Serpent" with Theda Bara, "The Beast," "The Meditator" and "Some Boy." Then George and his brother made two pictures, "The Pride of New York," and "This Is the Life." A few months later he signed a long term Goldwyn contract.

JOHNNIE WALKER

OHNNIE WALK-ER was born and educated in New York. He made his stage debut in "Rags and Riches," an old-time melodrama, when only twelve years old.

Ambitious for a college education, he managed to pay his expenses through the winter and fall terms at Fordham College, by playing summer stock engagements. After completing his college course, Walker began his film career with the old Biograph company, where D. W. Griffith was beginning to make a name for himself.

He later joined the Edison company, where he was leading man for Viola Dana, Gertrude McCoy, Mabel Trunnelle and other famous stars of the day. He later played

opposite Mary Fuller in several Universal productions, after which he returned to the stage, appearing in "The Pearl Maiden," with Jeff De Angelis, and "The Doll Girl," with Richard Carlo and Hattie Williams.

When the United States entered the great World War, Walker enlisted as a gob. When the job was completed, he was an ensign.

As soon as he donned civilian clothes, Walker took over the Hallmark studios in New York and directed a series of pictures, including "The Devil," "When Dawn Comes" and "The Bachelor Apartment," for the Arrow Film Corporation.

When Fox began filming "Over the Hill," Walker was selected for the leading role.



Mrs. Mary Carr and Walker easily carried off the honors of this production.

His success in "Over the Hill' earned him a contract with Fox. He was starred in a series of five Fox productions, including "What Love Will Do," "The Jolt," "Play Square," "Extra! Extra!" and "Live Wires."

He was then secured by Emory Johnson to play one of the featured roles in "In the Name of the Law." While playing in this production Walker also acted as business manager for Emory Johnson. During a period in his career when Walker was not actively engaged in film work, he became a film salesman, handling the Bradshaw scenics and educationals of China.

BRYANT WASHBURN

RYANT WASHBURN was born in Chicago, April 28, 1889. At the age of three his parents moved to Racine, Wis., where he lived until he was eleven years old. Then he went back to Chicago, where he attended the public schools, where he went as far as the second year in the Lakeview High School.

His first theatrical experience was as head usher at the old Chicago Opera House, which has since been demolished. After a few weeks he was promoted to

the box office, and then decided that his place was behind the curtain instead of in front of it. George Fawcett, then playing at the Opera House, gave him a bit in a play. From Fawcett's company he went to a small summer stock company at Lake Brady, Ohio, just out of Kent.

He then secured an engagement to play with Miss Percy Haswell in her stock company at Toronto, Canada, at the Royal Alexandria Theater.

After again playing in stock with Fawcett in "The Fighter" and "The Remittance Man," he went back to New York and then to Chicago, where he started to work for Essanay. After seven years there, he came west and started with Famous Players-Lasky at Hollywood studio, where he starred in Paramount-Artcraft pictures. His latest work was a leading role in Selznick's production, "Rupert of Hentzau."

He was first starred in "Skinner's Dress Suit." Others followed, including "Why Smith Left Home," "Too Much Johnson," "It Pays to Advertise," "Six Best Cellars" and "What Happened to Jones?"

When Bryant Washburn took unto himself a wife he startled his associates in the profession and received many admonitions by letting this fact be known. He has not,



This is the home that shelters Mr. and Mrs. Bryant Washburn and the two kiddies.

however, had occasion to regret his step.

Mrs. Washburn is a charming young woman who has been a constant source of inspiration and aid to her husband in his profession. He has two children, Bryant Washburn, the fourth, nicknamed "Sonny," age about four; and Dwight Ludlow, who has not yet reached his first anniversary. By his witty sayings and unusual brightness, "Sonny" has received almost as much publicity as his handsome and talented father. Mr. Washburn's second son gains his name from the fact that Dwight Moody, the celebrated evangelist, was a relative of Mr. Washburn. Whether either of his children will follow in their father's footsteps is. of course, impossible to state, but certainly "Sonny" displays an unusual amount of ability as a mimic and possesses as well a fund of latent humor that is almost extraordinary in a child of his age. Washburn's hobby, of course, is his home and kiddies.

The Washburn home in Hollywood is one of the handsomest residences in this wonderful section of the Southland, and Mr. Washburn is never so happy as when seated on his fine, shady veranda in the midst of his family.

Mr. Washburn is six feet tall, has dark hair and eyes and weighs 155 pounds.





NILES WELSH

NE'S first impression of Niles Welsh is that he must be very young and just out of college. But in spite of

the impression he has been on the screen for seven years.

He was born in Hartford, Conn., in 1895.

productions, "Stepping Out" and "The Cup of Life." His next work was with Marguerite

Clarke in "Miss George Washington" for Famous Players. Others followed in rapid

before long he was co-starred in two Ince

succession, among them: "One of Many," "Her Boy," "Secret of the Storm Country" and "The Courage of Marge O'Doone."

Then Mr. Welsh joined Selznick, where he and Elaine Hammerstein formed one of the best liked teams on the screen.

He and his wife. Dell Boone Welsh, live in Hollywood. Tennis is one of Mr. Welsh's hobbies

He has blond hair and dark blue eyes, is six feet tall and weighs 170 pounds.



A scene from a recent color film starring Mr. Welsh.

and started his schooling at St. Paul's school in Concord, N. H. Later he attended Yale and then Columbia college.

After graduating from the university he joined a stock company and from there toured the country in vaudeville. That was his only stage experience.

The first photoplay he worked in was with the Eastern Vitagraph company in a picture titled "The Stranger in Grey." But he was a particularly desirable screen type and



Niles Welsh and Elaine Hammerstein formed one of the most popular teams on the screen.

LOIS WILSON

T was while wielding the birchen rod as a school teacher in Alabama, that Lois Wilson discovered she had guessed wrong, and really wanted to be an actress.

She had been moved to Birmingham from her birthplace in Philadelphia, and her education had been arranged for a career of teaching the young idea how to shoot.

Miss Wilson's discovery of the yearning took her to Chicago where, through the assistance of Lois Weber, she secured a small part in "The Dumb Girl of Portici." She displayed such talent that Miss Weber took her to Los Angeles, Calif., where she played leads with J. Warren Kerrigan and Frank Keenan.

She attracted attention by winning a film beauty contest and, after entering pictures, appeared to advantage in such successes as "A Man's Man," "His Robe of Honor," "One Dollar Bid" and "City of Silent Men." She also played Maude Adams' role in "What Every Woman Knows."

She entered the Paramount forces as a leading woman for Wallace Reid and

Bryant Washburn, and her actting induced William De Mille to give her an important role in his production, "Midsummer Madness," in which she was featured, along with Jack Holt, Conrad Nagle and Lila Lee. This was in 1920, and from then on every production in which she was featured was a success. Her work as "Miss Lulu Bett" was an extraordinary exhibition of repressed emotion and won a flood of praise from all parts of the nation. She was then cast for the feminine lead with Wallace Reid in "The World's Champion." Later she appeared in "Is Matrimony a Failure?" Then she had the feminine lead in "Our Leading Citizen," with Thomas Meighan, and scored a wonderful triumph in Cecil B. De Mille's production, "Manslaughter," being featured with Thomas Meighan and Leatrice Joy. She played the feminine lead in "The Covered Wagon," in which J. Warren Kerrigan played the hero part, and was given one of the big roles in "Bella Donna," a Paramount picture produced by George Fitzmaurice with Pola Negri as the star with Conway Tearle and Conrad Nagle.

Miss Wilson is five feet, five and one-half inches tall, weighs 125 pounds, and has brown hair and hazel eyes. She lives in Hollywood with her parents and is one of four sisters. Her youngest sister, Constance, had a small part in "The Covered Wagon." Her father was for nearly a quarter of a century in the employ of R. G. Dun.

Her hobbies are horseback riding and dancing. She is also a tireless reader of modern literature, believing that an actress must keep up with the best in fiction and other forms of writing if she is to make a real success on the screen.



Lois Wilson looks rather out of place in the wild and woolly Western atmosphere. She went out on location with "The Covered Wagon" company.



KATHLYN WILLIAMS

HE charm of a delightful personality, an innate kindliness which makes itself felt at all times, coupled with splendid dramatic ability, have long since brought Kathlyn Williams to the pinnacle of her profession.

Kathlyn Williams was born in Butte, Mont. She was educated at Wesleyan University at Helena, and received her first dramatic training at the Empire School of Acting, in New York City. For four years or more she played leads in "Mrs. Dane's Defense," "When We Were Twenty-One" and other notable stage productions. Her first picture experience was with the old Biograph company in a picture called "All Is Not Gold." This was in February of 1910.

Her first stellar role was in "The Fire Chief's Daughter," in April of the same year. This was with the Selig Polyscope Company, where she attained screen fame, playing no less than 200 productions as lead, under the banner of the "Diamond S."

Many of her vehicles easily will be recalled by hosts of admirers. She played "Cherry" in the famous "Spoilers" produc-



After many years in California in the film industry, Kathlyn Williams, or Mrs. Charles Eyton, has realized her fondest ambition—to own a "house on the hill," and this is the one of her choice.





tion, and starred in such notable productions as "The Ne'er Do Well." But the film effort which made Miss Williams' name a household word was the series, "The Adventures of Kathlyn."

After six years of leads and heightening reputation at Selig's, Miss Williams went to the Morosco studio to make "Out of the Wreck," in 1916. From that date she appeared mostly in pictures for Famous Players-Lasky corporation. Among some of her

best portrayals were those in "The Whispering Chorus," "We Can't Have Everything" and "Forbidden Fruit;" "Clarence" and "The World's Applause," William de Mille productions. These pictures ranged from 1917 to 1923.

In private life Kathlyn Williams is the wife of Charles F. Eyton, general manager of the Lasky studio in Hollywood. One son by a former marriage, Victor Hugo Kainer, passed away at the age of seventeen only recently.

She is five feet, six inches in height, weighs 128 pounds and is a blonde with gray-blue eyes.



Portrait by Carpenter Los Angeles



Portrait by Witzell Los Angeles

CLAIRE WINDSOR

OLLER-SKATING and a fall robbed the operatic stage of one who would have been notable for her beauty, but bestowed her upon the screen.

Claire Windsor's aim and training were for a singing career until the fall. How really fortunate the accident was she did not realize at the time.

Miss Windsor was born in Cawker City, Kansas, on April 14. Though her childhood was uneventful, in her fondness for drawing, her aptitude for dancing and pantomime, she showed the outcroppings of an artistic impulse inherited from her mother, who had gained recognition as a painter in oils.

Before Claire had reached her 'teens, the family moved to Topeka, where they lived several years while Claire attended school. At thirteen she entered the preparatory school of Washburn College. Even thus early, her beauty was subject for comment, and she was often asked to appear at various public gatherings, benefits and the like. She usually chose to dance.



Miss Windsor is smiling because she is leaving the studio to dash home to see her boy, little Billy Bowes.

a form of expression in which she was quite at home. It was her lot often to be cast as "Beauty" or "I ove" or

"Love" or "Princess Charming."

In Seattle, the next home place, Claire's charm and beauty were recognized by officials of the annual celebration, who chose her



This isn't one of Claire Windsor's regular pets. She has just adopted it for a feature picture.

as "Queen of the Potlatch."

It was while training her voice for opera at Topeka that the skating accident occurred, so affecting the larynx that she was forced to give up hope of a professional musical career.

With no experience save that of singing or dancing for charitable causes, Miss Windsor removed to Los Angeles and essayed motion pictures. This was about four years ago.

She appeared as extra girl four months before appearing in even a small part. Then Lois Weber gave her a contract and starred her. Among her feature productions were "To Please One Woman," "Too Wise Wives" and "The Blot."

Making a name for herself under this contract, she next was given a role in Neilan's "Fools First."

When Goldwyn cast "Grand Larceny," Miss Windsor was chosen for a leading role, and immediately following the production was given a contract with the organization.

She has appeared since in "Broken Chains," and "The Strangers' Banquet."

She is five feet six inches tall; has blonde hair and blue eyes. She weighs 130 pounds.

CLARA KIMBALL YOUNG

OETS have written, minstrels have sung, philosophers have debated and lovers have raved about women's eyes throughout the centuries. All the mysteries of womanhood seem to center in these "windows of the soul."

The effect of feminine orbs upon affairs of nations, as well as individuals, has written pages into history, and still the light that lies in woman's eyes continues to make mere man her slave.

In modern times this slavery has reached a much higher point, for Clara Kimball Young has been turning her glorious orbs upon mankind for years, ever adding to her list of admirers in almost every corner of the earth.

The only rival of the Kimball eyes, in her film productions, is the gracious young star herself, with her remarkable control over the feelings of audiences, from the motion picture screen, a thing cold in its very makeup.

The star was born in Chicago, Ill., September 6, 1893. Her career never was in doubt, for both the father, Edward M. Kimball and Pauline Maddern, the mother, were notable stage folk.

Photo Clas W Bran

Clara Kimball Young lives in one of the more majestic homes in Los Angeles.

Little Clara appeared upon the stage with her parents at the age of three years. Then there was a long period of education at St. Xavier's Academv. Music appealed as



The camera caught Miss Young while vacationing at Mt. Rainier.

well as the arts. She began a study of both and, during her professional career later, she made constant advancement in these "fads."

Miss Young began her picture career in some of the best known plays. Her first was "My Official Wife." Then followed appearances in "Camille," "The Yellow Passport," "The Feast of Life," "The Foolish Virgin," "Magda," "The Easiest Way," "The Rise of Susan." "The Savage Woman" and "The Claw."

She early organized her own producing

company at Edendale, a suburb of Los Angeles, where she still is working. Among more recent Clara Kimball Young productions are: "The Common Law," "Enter Madame," "Clementina the Glorious," "Eyes of Youth," and "The Soul of Raphael."

She is five feet, four inches tall and weighs 125 pounds. Her dark brown eyes and black hair are much admired for their beauty.

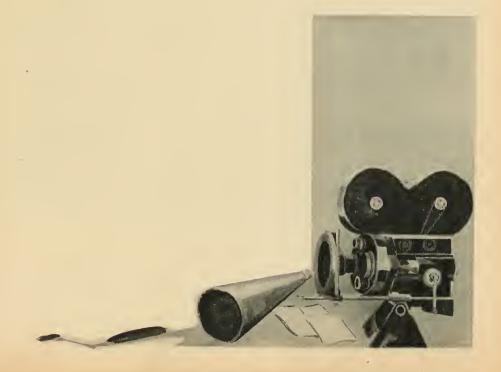


Portrait by W. F. Seely Los Angeles

NOTE:

Obvious limitations of space prevent the inclusion of many players who may feel, and, perhaps, justly, that they should have been "among those present". The publishers assume no liability for such omissions; nor for any inaccuracies in the contents hereof. Every effort has been made to present authentic information only.

Writers Producers Directors



CLARENCE BADGER

LARENCE G. BADGER, one of the leading directors in motion pictures, handled a megaphone for the first

time under a most unusual circumstance.

Mr. Badger was born in San Francisco, but shortly after his tenth birthday, following the death of his father, his mother took him to Boston where nearly all his relatives

lived. He received his education in the famous Hub City.

His first venture after leaving school was that of a writer for the Youth's Companion. He was one of the editors of that publication and while serving in this capacity,

studied newspaper art work, a line of endeavor that he followed for some years after he left that position.

Mr. Badger soon discovered that in him had been born a love for travel, and he gratified it. He worked as an artist and reporter on some of the largest newspapers in the country and on some of the smallest. It was ever his intention to go to the Pacific Coast and eventually he reached that destination. Here, as in the East, he followed newspaper work and among others he worked on the Herald in Eureka, Calif.

After he had sold two or three screen stories he was offered a job as a member of the scenario staff at the Lubin studio and he lost no time in accepting. He also did screen writing for Universal and later became affiliated with Keystone.

At a later time he was on the Vitagraph scenario staff and following the completion of a story called "Lost in Mid-Ocean," one



(Left) Clarence Badger (center of group) seems to keep his company of temperamental stars in good humor. (Above) He took three cameras to this location to film one of the big scenes of "Quincy Adams Sawyer," as there was too much risk involved in taking it more than once.

of Keystone's "Broadway features," he was told to "get a cast to-

gether, grab a megaphone and direct the picture."

"Well, I got a cast together and I borrowed a megaphone and I've been directing pictures ever since," Mr. Badger declared.

He then assumed charge of Gloria Swanson's picture work and was responsible for bringing her into screen prominence. At about the same time he brought Bobby Vernon to fame and soon afterward made a series of pictures with the now famous dog, Teddy.

Mr. Badger's most recent directorial work was "Quincy Adams Sawyer" for Metro. He is filming his second picture for this organization, a screen version of Willard Mack's sketch, "Your Friend and Mine."

He directed Will Rogers in fifteen productions.

Mr. Badger is married and lives in the Heights of Laurel Canyon overlooking Hollywood.



KING BAGGOT



Several years ago Mary Pickford and King Baggot made one-reel pictures for Carl Laemlle. Now Mr. Baggot is directing for Laemlle. Mary drove over to Universal City not so long ago and the three had a reunion.

ANY of the original film favorites, who won the public over to the screen, have vanished with the onrushing years, much to the regret of the multitude of early admirers. But these pioneers never will be forgotten by those who "knew" them, for their shadowy forms still haunt that hall of fame, fond memory.

But quite a number of these same pioneers absolutely declined to leave the cinema, or allow themselves to become mere memories.

One of these familiars is King Baggot, the associate of many famous actors of stage and screen during his long career.

King Baggot was born in St. Louis, Mo., and received his education in the Christian Brothers' College in that city. After leaving school he entered the real estate business with his father, William Baggot. During this time he also played in semi-professional baseball.

Baggot early became interested in the stage and gained considerable experience as

a member of amateur theatrical clubs in St. Louis. Then at the age of twenty he decided to leave business and take up the stage as a profession.

He started his stage career with Lawrence Henley in a repertoire of Shakespeare. Following his first engagement he played under the management of Liebler and Company, at that time one of the foremost producing companies. He also played under the management of Frohman and the Shuberts and starred in "The Violation."

Baggot left the stage for the cinema in the fall of

1909. He had just closed a successful engagement as leading man with Marguerite Clark in "The Wishing Ring," a comedy, under the management of the Shuberts. He was engaged by Harry Solter, then director for Carl Laemmle's Imp company, to play leads opposite Florence Lawrence. After a year with her he was starred by Mr. Laemmle in his own right. This company was the beginning of the Universal, and numbered among its players at different times, Mary Pickford, Owen Moore, George Loane Tucker, Thomas H. Ince and others of lesser note.

During his long term with this company, Mr. Baggot played in more than three hundred pictures, ranging from one to five reels in length, and from comedy to tragedy in character.

He was the first American to make a picture in France, with the exception of Leah Baird, who played with him.

Mr. Baggot is six feet tall, weighs 185 pounds and has brown hair and blue eyes.



Portrait by Freulich Los Angeles

JAMES CRUZE

HE school of hard knocks prepared this director for his future career. He followed the hither-and-thither route when young, doing anything to which he could turn a hand, but usually following theatrical lines.

Many years intervened between the days when Mr. Cruze was barnstorming, to the present year, and his completion of the super-feature, "The Covered Wagon," but they all were fruitful years, according to his estimation, for he was of observing mind, with the ability to absorb the changing phases of life around him in his long travels.

Mr. Cruze was born at Five Points, Ogden, Utah, March 27, 1884. Necessity combined early education with humble toil. He began his professional career when quite young, traveling with tent shows and other itinerant organizations which led a more or less precarious existence.

Then he played in stock companies until

the films attracted him. His first venture in pictures was with the Thanhauser, and his first appearance was in "The Higher Law," directed by George Nichols, in 1909. Mr. Cruze remained with this organization seven years.

He afterwards played in such successes as "The Million Dollar Mystery," "Joseph and His Brethren" and "Richelieu," in which he played the main role.

Mr. Cruze joined Paramount as director, and among his notable productions were "Is Matrimony a Failure?" and "The Lottery Man."

Next he made a series of

James Cruze productions for the same corporation. Notable among these are "The Covered Wagon" and "The Old Homestead," with Theodore Roberts

His most recent special is called "Hollywood," and is announced as one of the biggest productions of 1923.

The distinguishing feature of these productions is their fidelity to detail, the essentially human note that rises above the gigantic accumulation of conflicting elements, and, as in "The Covered Wagon," the magnitude of the picturization.

Mr. Cruze is well fitted by nature for the exhausting work of picture production afield, for rugged mountains must be climbed, desert wastes paced afoot and long distances of range negotiated many days during a single production. He is six feet tall and weighs 197 pounds. He has brown eyes and dark brown hair.

The director lives in Hollywood.



James Cruze is explaining to his new star, Hope Drown, that the glass is placed over the front of the light to prevent "Klieg eyes."





CECIL B. DE MILLE

ECIL BLOUNT DE MILLE can credit his success in part in the motion picture world to both heredity and environment, for both elements played an important part in his early life.

The son of Henry Churchill de Mille, partner and collaborator of David Belasco, De Mille literally grew up in the atmosphere of the theater. Although he was born in Asheville, Mass., forty-one years ago, most of his early life was spent in New York.

His father wished him to follow a military career and Cecil de Mille accordingly entered the Western Pennsylvania Military College. He deserted this in an attempt to enter the Spanish-American War, but his youth was against him. Subsequently he entered Franklin Sargent's American Academy of Dramatic Arts, from which he graduated to the stage. His military college recently conferred the honorary degree of master of arts on De Mille.

Beginning his career as an actor, the youthful De Mille soon turned to stage

direction and play writing. He is the author of "The Return of Peter Grimm" and "The Royal Mounted." About twelve years ago Cecil B. de Mille united with Jesse L. Lasky in the production of a series of oneact plays. This partnership subse-

quently develop-



Mr. De Mille collaborates with his technical man on the construction of his sets.

ed into the formation of the Jesse L. Lasky Feature Play Company—one of the parent

organizations of the present Famous Players-Lasky Corporation—and the entrance of both Lasky and De Mille into motion picture work.

Coming to California in 1913, Cecil B. de Mille founded the present Lasky studio and made his screen debut as the director of Dustin Farnum in "The Squaw Man." Since that time he has produced many Paramount pictures, such as "Manslaughter," "Fool's Paradise," "The Affairs of Anatol," "Don't Change Your Husband," "Joan the Woman" and "The Whispering Chorus."



The head of a dinosaur made an improvised shoe-shine stand for Pauline Garon and Cecil de Mille, who was directing the prehistoric episode for one of his productions.



WILLIAM DE MILLE



William de Mille in his home overlooking Hollywood. Mr. de Mille is a student of art, music and literature.

NE of the notable film directors of today who does not agree that life is as hectic as some people believe, is William de Mille, whose subtle effects mark much of his work, as against the broader action so frequently injected into modern productions.

He maintains that some of the greatest tragedies of human experience are quietly enacted. Therefore he leans to plots which are the result of character, and that are motivated from the inside outwardly, rather than the reverse.

Mr. de Mille came to filmland from long experience as writer of stage successes, backed by intensive educational training for his future career.

Mr. de Mille, who is a brother of Cecil de Mille, was born on July 25, 1878, at Washington, N. C., and began his career as a dramatist. After obtaining the degree of bachelor of arts at Columbia University, taking a course at the Academy of Dramatic Arts, and studying for two years in Germany, he took a

two-year post-graduate course under Brander Mathews in dramatic literature at Columbia University. His first big stage success was "Strongheart," produced in New York in December, 1904. Then, in collaboration with Margaret Turnbull he wrote "The Warrens of Virginia," which was staged by Belasco. He then wrote "The Woman," also staged by Belasco.

In 1914 he undertook the task of organizing the scenario department of what is now Famous Players-Lasky Corporation producing Paramount pictures, and has been with that organization

since. Finding that the only way in which he could carry out his ideas completely in motion pictures was to produce them himself, he became a director. Mr. de Mille's most recent production is "Grumpy."

Mr. de Mille is married. His wife was a daughter of the late Henry George, who died while candidate for the office of Mayor of New York. There are two daughters in the household.

The author-director has also contracted the outdoor spirit. He is an ardent tennis player.



The home of William de Mille and family.



GEORGE FITZMAURICE

ARIS has supplied American film production with one of its best known directors, George Fitzmaurice. And in this artist the scenarist has a stanch friend, for he is one who considers the story of first importance, a recognition for which writers have been battling since the dawn of the flickering era.

Mr. Fitzmaurice was born in Paris, February 13, 1885, but has survived the "13" influence with much success.

His ambition was to become a painter, and to that end he studied art. He persisted until

eminent artists of the French metropolis accepted him as a pupil. He succeeded while still a student to such an extent that his brush made him a living for four years.

He then started touring the world on a great sight-seeing expedition. He visited most of the countries and then joined the rank and file of people who were flooding the early studios with stories. Almost everyone was doing it.

But Mr. Fitzmaurice succeeded, writing photodramas for Pathé. He made a close study of production itself while thus engaged, and then secured an engagement to direct "Stop Thief" for Kleine.

Pathé took him back. Among other features he directed "Arms and the Woman," "The Iron Heart," "The Mark of Cain," "Common Clay," "Innocent," "The Recoil," "Sylvia of the Secret Service" and "The Japanese Nightingale."

Having established himself as a highly successful director, his services were sought by other managements. He joined Paramount in 1918.

Among his earlier pictures with this organization were: "The Witness for the Defense," "The Avalanche" and "The So-



George Fitzmaurice rehearsing Theodore Kosloff while his continuity clerk makes notes on the detail of the costume.

ciety Exile," with Elsie Ferguson; "Three Live Ghosts," with Anna Q. Nilsson and Norman Kerry; "On With the Dance," featuring Mae Murray and David Powell; "To Have and To Hold," with Betty Compson and Bert Lytell; "The Right to Love," "Idols of Clay," "Paying the Piper," "Experience," "Kick In," with May McAvoy; and "Bella Donna," in which Pola Negri was the star, supported by Conrad Nagel and Conway Tearle.

One of Mr. Fitzmaurice's finest screen productions was "Forever" from "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as stars.

Mr. Fitzmaurice is five feet ten and one-half inches tall. He weighs 185 pounds, has dark hair and eyes. He is married, his wife being Ouida Bergere, the scenario writer who adapted many productions directed by Mr. Fitzmaurice.

Their home was in New York City, but since Famous Players moved many of their producing companies west, Mr. and Mrs. Fitzmaurice have made their home in Hollywood. At present he is directing Pola Negri in her second American-made film.

His hobbies are horseback riding and golf.



Portrait by Hoover Los Angeles

D. W. GRIFFITH

W. GRIFFITH was born in La Grange, Ky., January 15, 1880. His father was Brigadier-General Jacob

Wark Griffith of the second Kentucky Cavalry, known as "Roaring Jake" because it was reputed his commands carried two miles along the valleys. So far as known, his father is the only commanding officer who led a cavalry charge riding in a buggy. His mount was shot, his right leg and left arm broken. He was put in a buggy and raced at the head of his troop; one of the few who did not surrender.

There were no schools then in La Grange. Griffith was taught by his sister, Mattie, reading nothing but classics, although accepted as merely popular reading at that time in that region.

From his sister's reading and his father's tales of war, Griffith's imagination first pictured battle scenes as being like the clouds during thunderstorm. His sister said he would do nothing but read, being reluctant to do chores; but never liked to be alone; not to talk, but someone had to be around.

Mr. Griffith worked in his brother's paper, weekly, as wrapper on mailing list, wages fifty cents a week, and food dependent upon what farmers traded for subscriptions in way of supplies and produce.

At the age of sixteen he went to Louisville where he joined a small traveling company at a salary of five dollars a week and expenses.

He started in motion picures when he went to Biograph studios to sell scenarios. Instead he became an actor, and was finally given part of a picture to finish as a director. He met with immediate success.

He made his players act real in pictures and revolutionized general picture methods by creating the close-up; bringing suspense into pictures by switching from one location to another showing action proceeding at the same time.

He made the first two-reel picture by go-



Although D. W. Griffith has been making motion pictures in the East, he believes there is no place like California. But snowstorms are necessary for his "thrillers." His cameraman (left), William Bitzer, has been with him for many years.

ing into the country, and staying two days, which was against all rules of production. Company insisted he was insane and would wreck their distributing system. Finally they released it in two installments, one called "His Trust" and the other "His Trust Fulfilled." This was the first two-reeler and first serial.

Then came three-reelers, four-reelers and on up. Names of neither the director or players were used in advertising or on the screen.

Griffith's name was first used with "Judith of Bethulia," the first four-reel picture he made with many now prominent stars.

In making "The Birth of a Nation" he had to give away over \$3,000,000 in later profits to get \$14,000 to finish picture. Because bankers said, "No one would sit through a twelve-reel picture."



Portrait by Witzel Los Angeles

ALLEN HOLUBAR

EVEN years ago Allen Holubar was well known as a leading man of the legitimate stage. Today he is one of the screen's foremost producers. He was born August 3, 1890, in San Francisco, and was educated in the public schools of San Francisco.

His stage experience consisted of leading roles in the New York productions of David Belasco and Henry W. Savage. It was when he was playing the leading masculine part in Henry W. Savage's production, "Everywoman," that he met Dorothy Phillips, then a stage star, but now a film screen luminary. For the past few years she has been his wife. They live in a handsome Hollywood home and are pointed out as one of the leading examples of marital domestic felicity in the entire cinema colony.

From the legitimate he went to the silent drama, where he appeared in Jules Verne's "Twenty Thousand Leagues Under the Sea." Since that time he has spent every minute of his life in training for the production of super-films. Picture fans will remember him as the author-director of such master films as "The Heart of Humanity."



Allen Holubar took his company to Truckee for snow scenes. Dorothy Phillips is the star.



It was necessary for Mr. Holubar to have this huge ice rink built in the studio to match the scenes taken in the snow country.

"The Right to Happiness," "Once to Everywoman" and "Man-Woman-Marriage," a teeming, vital drama showing a struggle between the sexes from the earliest caveman era to the present day.

Mr. Holubar's knowledge of drama, history and human nature, and his ability as an executive and an artist are the foundation stones upon which he has built his directorship.

Like that of his wife, Mr. Holubar's first screen experience was with Universal, but

more recently, starting with his production of "Man-Woman-Marriage," he has been an independent producer, distributing his productions through Associated First National. "Man-Woman-Marriage" was followed by "Hurricane's Gal," a dashing maritime melodrama starring Dorothy Phillips. He recently completed "Slander the Woman," from the novel of Northeastern Canada by Jeffrey Deprend.

These two pictures complete his present contract with Associated First National, and his plans for the future are as yet unannounced.

RUPERT HUGHES

ERHAPS the only eminent author who "began life all over again" in order to become a motion picture director, is Rupert Hughes, whose writings and novels are famous the world around.



Rupert Hughes often sits down at the piano bejore directing a scene to stimulate inspiration.

Hughes was born in Lancaster, Mo., January 31, 1872, and while he was still very young his family moved to Keokuk, Iowa, and in this picturesque little town

on the banks of the Mississippi he spent much of his boybood.

After receiving two degrees from Western Reserve University, Hughes went East and entered Yale, where he took postgraduate work and received the degree of master of arts.

Literary success did not come to Hughes at once, for after working as a reporter with the New York Journal for six months, he was discharged. From there he went to the magazines and there followed a period of rejection slips.

However, he succeeded in placing several stories with the

Saturday Evening Post.

Gradually he began to turn his attention toward longer stories, and in 1912 one of these appeared serially, "The Old Nest," which has since been made into a screen classic. This was followed by other serials, "The Cup of Fury," "What Will People Say?" "Empty Pockets" and "The Thirteenth Commandment."

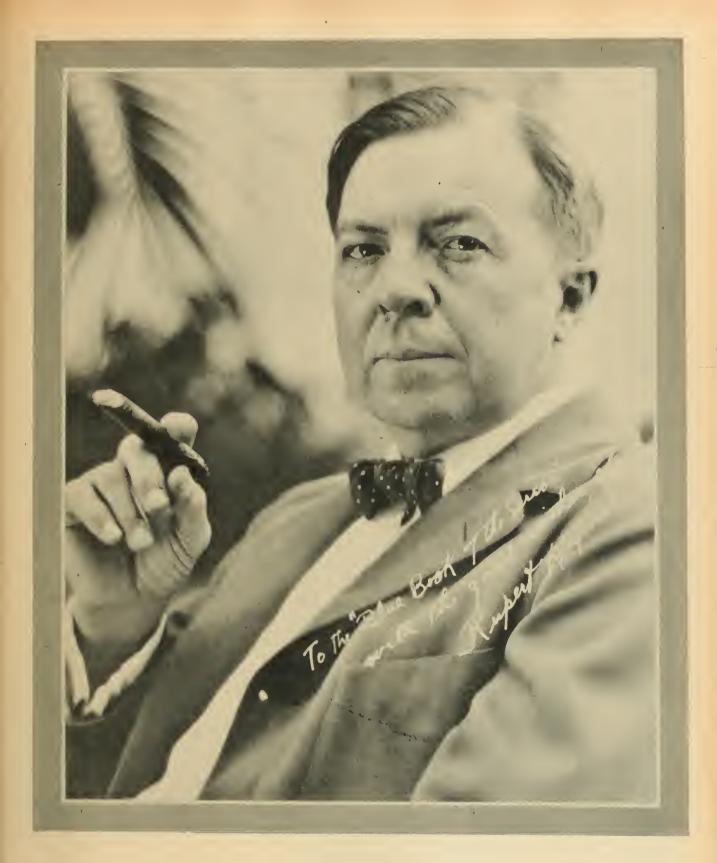
For a while he was dramatic critic on one of the large New York newspapers.

When the motion picture producers began turning their attention toward eminent authors to provide screen material, Hughes was one of the first of the popular, present-day writers to turn his pen to film stories. He did not write his first stories primarily for the screen, but adapted several of his past successes. These met with instant approval.

In the latter part of 1919 Hughes entered into contract with the Goldwyn organization, and since that time has been writing stories especially for the screen. Some of his outstanding successes have been "Remembrance," "Come on Over," "Gimme" and "Souls for Sale."



The home where Mr. Hughes has written so many of his novels.



REX INGRAM



NUMBER of stars and directors have come into instant recognition with a single production after struggling along the film roadway for years.

Rex Ingram was one of these. Although he had written scenarios, had been an assistant director, and finally, had produced pictures, the war found him merely one of the many.

After the struggle across the waters, which probably ground drama deeply into this young man of artistic nature and training, he returned and produced "The Four Horsemen of the Apocalypse," and immediately he was recognized.

Rex Ingram was born in Dublin, Ireland, March 24, 1892, and educated at St. Columba's College and entered Trinity College, but was injured in a football accident and was forced to quit. At seventeen he ran away from home and came to the United States. He entered Yale where he studied drawing and sculpture.

While at New Haven his roommate, Horace Newson, took him home over the holidays. His neighbor was Charles Edison, son of Thomas A. Edison. They talked mo-



Rex Ingram discusses his story with his leading lady, Alice Terry, and Ramon Navarro, a new star.



When the camera starts grinding Mr. Ingram yells for more action.

tion pictures and went to see "The Tale of Two Cities" and liked it so well they decided to go into motion pictures.

As a boy he had appeared in pantomime offerings abroad and on going to Los Angeles he convinced the men in charge of the Edison studios that he could act. He became an assistant director and began to write scenarios, including "Should a Mother Tell?" "Song of Hate," "The Wonderful Adventure," "Cup of Bitterness,"

and others.

At the beginning of the war he enlisted in the Royal Flying Corps, spent fifteen months in training in Canada, which was as far as he approached the front, and the Armistice was signed.

Returning from Canada he directed "The Beachcomber." "Shore Acres" and "Hearts Are Trumps." This he followed with one of his greatest successes, Vicente Blasco Ibanez' "The Four Horsemen of the Apocalypse." Among his other pictures are "The Right of Way," "The Prisoner of Zenda," "Trifling Women," "Where the Pavement Ends" and others.



Portrait by Hill New York



THOMAS H. INCE

NE of the film folk who looked far into the future and foresaw great things for motion pictures, even during those days when the photoplay was supposed to be a "passing novelty," was Thomas H. Ince.

It required nerve, commercial daring and years of plucky persistence to put the cinema firmly on the throne, but Mr. Ince was one of the indomitables who never wavered or relaxed his efforts. And he won through. Years of previous strug-

gle had well fitted him for the fray.
Mr. Ince was born in Newport, R. I.,
November 16, 1882, the second son of John
E. and Emma (Jones) Ince. Inheriting a
love of the drama from his mother, his
early boyhood showed unmistakable predilection for theatricals.

Before he was fifteen he made his appearance with Leo Ditrichstein in a play that marked the real beginning of his career. He next was general utility man with the Beryl Hope Stock Company. During a "barnstorming" tour of Canada he played every sort of role from the dapper juvenile to an old maid.

The summer of 1902 Ince spent at Atlantic Highlands as a life guard. As the half-wit in "The Ninety and Nine" the following season he managed to save enough money out of his small salary to return to the fashionable summer resort the next summer as lessee and manager of the pavilion. For the next few years he played a variety of parts with Orrin Johnson in "Hearts Courageous" and with Margaret Illington in "A Japanese Nightingale;" in



This is a scene from one of the first Charles Ray pictures that Thomas Incc directed. Ray is at the extreme right and Mr. Ince is walking toward the camera.

stock for a season playing important roles in "Davy Crockett," "The Sporting Duchess," "Monte Cristo," "The Christian" and other noted plays.

Organizing the "Ince Dramatic Stock Company" he toured with it for several months with only indifferent success, and then became associated with William Thompson in "The Bishop" and later in "For Love's Sweet Sake" in which he played for two years.

Accepting an offer to play a "heavy" part in a picture at the old Imp studio, he was later offered \$15 a day to play a comedy role for the Biograph company. By a freak of fate he returned to the Imp as a director when Mary Pickford was with the company, a position which brought him prominently to the attention of a group of New York producers who offered him \$150 a week to go to California.

October 19, 1907, while he was playing in "For Love's Sweet Sake," he was married to Miss Elinor Kershaw, who was then playing at the theater in which he was appearing.



Portrait by Luitsel Los Angeles

JESSE L. LASKY

ESSE L. LASKY is first vice-president of Famous Players-Lasky Corporation and undoubtedly one of the best informed motion picture executives in the world. In active charge of the production phase of the enterprise, he combines a rare insight with a faculty for something approaching prevision, and long ago saw the potentialities of the screen. It was about ten years ago that he with Cecil B. DeMille organized the Jesse Lasky Feature Play Company at Hollywood, Cal., in the very spot where now stands the great west coast Paramount (Lasky) Studio. Later came the affiliation with Famous Players and the development to its present gigantic proportions of the Famous Players-Lasky Corporation, of which Adolph Zukor is president and Jesse L. Lasky, as stated, first vice-president. Through unflagging energy Mr. Lasky has built up a producing organization that comprises the finest directors, greatest writers, most talented stars and other players ever assembled in one company.

Jesse L. Lasky is comparatively a young man. He experienced all the vicissitudes of the theatrical producing business ere em-



The home of the Jesse Laskys, somewhere between Hollywood and Beverly Hills.



Mr. Lasky introducing Pola Negri to the studio newsboy.

barking upon the motion picture sea. Since becoming identified with the newer medium he has placed his mark of originality and vision upon the pictures emanating from

the Paramount studios. Mr. Lasky was born in San Francisco and after experiences in Alaska and elsewhere went to New York, where he engaged in theatrical work, produced many vaudeville musical tabloids and after numerous ventures finally entered the motion picture field, as stated. Where the original Lasky studio occupied a couple of small buildings, it now covers practically two square blocks at Vine street and Selma avenue, Hollywood.

Mr. Lasky is married and has three children. His home is one of the handsomest in the Southland.

CARL LAEMMLE



Carl Laemmle surrounded by notables. Left to right-W. Worsley, K. C. Beaton, Carl Laemmle, Lon Chaney.

ARL LAEMMLE started business life as an apprentice in the paper industry of Germany, working for Aaron Heller, a wholesale dealer in a small town of Bavaria.

When he came to America, he came with visions of millions — a mighty vision for those days, but it has been fulfilled. Unlike some newer producers, he did not have fortune thrust upon him in a brief space of time, but step by step over a period of several years he has built up one of the world's most solid financial organizations. When he sold out of the clothing business in Oskosh, Wisconsin, and looked around for a new field, he had a capital of four thousand dollars—not very large even for those days. He had one chief maxim, which is that if one is selling a very popular thing at a very small price the possibilities are unlimited. The idea of the new movingpictures appealed to him both as a business and as an art. He opened a theater in Chicago.

To Mr. Laemmle goes the credit for the first film distributing exchange. He learned

from his Chicago theater that the method of getting pictures to show was all wrong. There was at that time no systematic distribution, and he finally decided upon the plan of having a central exchange which should buy pictures from producers and rent them to theaters. The exchange was opened shortly after. In 1909 it was considered by many that the General Film Company constituted a trust that could not be broken by the average producer and theater. Sounding a clarion call to those independent

producers who had begun to fear the power of the so-called trust, he organized the Imp Company (Independent Motion Pictures Company). In that brave pioneer organization under the leadership of Carl Laemmle were many of the leading producers of today. In 1910 Mr. Laemmle organized the Motion Picture Sales Company, a more complete exchange system, to fight the trust, which was giving ground considerably. In 1912 he bought a large tract of land in the San Fernando Valleya picturesque stretch of country over the Cahuenga Pass from Hollywood. That was the beginning of Universal City, for it was not long after the organization of the Universal Film Manufacturing Company that Universal City was built. The walled studio city was opened in 1914. It is eleven minutes' ride from Cahuenga Avenue and Hollywood Boulevard, with water and electrical equipment necessitated by the character of its business. The company name was recently changed to Universal Pictures Corporation. The leasing organization is known as Universal Exchanges, Inc.



Portrait by Hartsook Los Angeles



WILLARD MACK

best known actors and playwrights, did not know he could write until the job was forced upon him. Since that time he has written more than twenty well-known stage plays and hundreds of vaudeville sketches.

Mr. Mack's real name is Charles Mc-Laughlin and his close friends call him Bill. He was born in Morrisburg, Ontario, June 18, 1877. His parents moved to Brooklyn when he was five, and two years later settled in Cedar Rapids, Iowa. He went to school there, and graduated from Georgetown University, Washington, D. C., in the class of 1899.

His first stage work was done while in college. John and Lionel Barrymore were also students there at the time and all played together in the Georgetown Dramatic Club.

In the fall of 1899, following his graduation, Mr. Mack, armed with a letter from his father to William A. Brady, called on the latter. Mr. Brady asked the young man what experience he had had and was told he had none. The noted producer had just begun to express his regrets when James J. Corbett, then world's heavyweight boxing champion, walked in. Introduction followed. The handsome "Pompadour Jim" told Mr. Brady, who was starring him in a play called "The Naval Cadet," that he wanted a villain for his boxing scene, which came in the last act.

Mr. Mack declared his willingness to take a chance and as a result he played two years with Corbett in this role.

At the termination of his second year with Corbett, the young actor spent a year playing Shakespearian repertoire with Thomas W. Keene.

The following year he wrote his first play, "The Next Witness."

While visiting his parents in Northwest Alberta, he wrote "In Wyoming." This play, a story of the Royal Northwest Mounted Police, was a success. Since that

time he has added a score of successes, including the following: "The World and the Woman," "Scandal Alley," "Men of Steel," "God's Country," "So Much For So Much," "Miracle Mary," "Kick In," "King, Queen, Jack," "Broadway and Buttermilk," "Too Many Husbands," "Blind Youth," "Breakfast in Bed," "Tiger Rose," "The Big Chance," "Near Santa Barbara," "Smooth as Silk," "Let Me Explain," "Her Market Value," "Red Bulldogs."

He has collaborated in a dozen plays besides adapting several novels for the stage.



After first writing the story, Willard Mack collaborates with the director in producing it.



Portrait by Hoover Art Co. Los Angeles

JUNE MATHIS

Long, Long Trail"
possibly was not
acquainted with June Mathis, but she certainly did
more "winding" than all
the verses indicate before
she reached her pinnacle.

Miss Mathis is the only woman studio manager extant. She is in sole charge of Goldwyn production, with a corps of nine notable directors in action making special film productions.

But the upward journey included all the tank towns on the theatrical map and

numerous other trips through professionalism before she reached Culver City.

Miss Mathis was born in Leadville, Colorado, on June 30. She comes from nine generations of physicians, lawyers and college professors. Her father was doctor and druggist; her great uncle is dean of one of the oldest colleges in England. She was educated in Salt Lake City and San Francisco. Her first stage experience was while very young, in San Francisco, dancing and doing imitations in vaudeville. Later she was with Ezra Kendall in "The Vinegar Buyer," with James K. Hackett, Pauline Frederick and Julian Eltinge.

Like many stage people, she was prejudiced against motion pictures until she played in Los Angeles with Eltinge and met a number of film people.

She came to recognize the magnitude of the new industry and, as she had a liking for writing sketches and verse, tried writing scenarios after the Eltinge show closed for the season. Discovering that writing photodramas was a distinct art in itself, Miss Mathis wisely began a study with a magazine editor; an old friend. He re-



June Mathis, Goldwyn secrario head, and Eric Von Stroheim exchange their daily troubles.

vealed to her the story angle as adapted to public taste.

Miss Mathis first put a play in scenario form for a Metro director. He saw merit in her work and as a result she was engaged by the organization to work in the scenario department.

Within a year she was put in charge of that department and remained with the organization seven years. She had determined to make her life profession continuity writing, believing that this—then humble art—could be elevated. Only at times did she write originals.

Those who witnessed "The Four Horsemen" and "Blood and Sand" will realize how thoroughly the former stage actress succeeded in her newly chosen art.

Recently she received a commission to prepare the book of "Ben Hur" for a screen super-production. Through this arrangement came the offer of production management of Goldwyn's, where she has a long contract.

She has her own home property on a beautiful elevation of Hollywood, a home of quiet elegance and ease.



Portrait by Melbourne Spurr Los Angeles

GEORGE MELFORD

MONG the "Who's who" of film pioneer days, George Melford was emphatically one of the same. He and Kalem were inseparable names in the West, for he was all of it at the Glendale, California, studio, He doped his stories, herded his army of one property man and sometimes an assistant, all over the lot; helped on the sets, and then directed the super one-reeler, at one and the same time supervising himself and the whole shooting match.

He still is at it, although now he is making George

Melford Productions for Paramount. Statisticians declare that Melford has never missed a working day on the "lot" from the time that picture masterpieces consisted of a run by the town fire department, with various scenes of the excited populace in pursuit thereof.

He began as a leading man with Kalem after seven years' stage experience. Sid Olcott was the director. Although a native of Rochester, N. Y., and a graduate from McGill University, Melford deemed that higher education should go with higher salaries, and made his start along lines of easiest resistance.

He must have made good, because they soon handed him a megaphone, which he never has relinquished since. Going to California, he chose a small, noiseless town for his studio and rolled off the one-reelers with the precision of a milkman on his rounds.

He made such productions as "The Boer War," "Shannon of the Sixth" and "The Invisible Empire." He ran the war film into five reels because it went more than two,



Dorothy Dalton has the story and action of her next feature explained to her by George Melford, her director.

and he saw no way of backing up. The firm had a fit over the cost, but cleaned up. It was one of the first five-reelers to go over the top.

Among his earlier productions for Paramount were: "The Young Romance," with Mabel Taliaferro; "A Gentleman of Leisure," with Wallace Eddinger; "The Woman," with Lois Meredith and Theodore Roberts; "Stolen Goods," with Blanche Sweet; "The Puppet Crown," with Ina Claire and Carlyle Blackwell, the latter his old Kalem star; "The Marriage of Kitty," with Fannie Ward, and "The Explorer," with Lou Tellegen.

Mr. Melford's late productions number among them "Behold My Wife," "The Jucklings," "The Faith Healer," "A Wise Fool," "The Great Impersonation," "The Sheik," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Ebb Tide" and "Java Head." His most recent picture is "You Can't Fool Your Wife."

Mr. Melford is an indefatigable worker and his only known fad is picture making.

MARSHALL NEILAN

F Horatio Alger had waited a while until Marshall Neilan came along to supply material for those boys' stories, he would have found all the material at hand, thereby avoiding anything like a mental struggle.

After entering this old world at San Bernardino, California, April 11, 1891, he soon revealed signs of activity. As a "kid" he combined study with business. He arose at 3 a. m. and delivered milk, snatched a breakfast, and then peddled newspapers until it was time to brush up and set out for the educational institute.

He quit school at the age of 11, and was messenger for the Fruit Growers' Association; then he was office boy for the Santa Fe. Evidently born with the spirit of a crusader, he continued his change of program and places. He was helper to blacksmith and machinist; then went to Los Angeles, where he stumbled upon a boy's part with the old Belasco stock company.

In 1905 he returned to school for two years. Always he had evinced a deep interest in mechanics. Therefore he attended business college, and then, during the next three years, studied mechanics evenings



"Doug" Fairbanks is tearing his hair with envy to see Marshall Neilan balancing an iron girder nonchalantly on his right shoulder.

Blanche Sweet visited the Goldwyn studio and none other than her famous husband, Marshall Neilan, acted as her guide.



while working daytimes. His aim was the Boston School of Technology, and, although he has not reached that institute yet, he avers that he still will complete his course there after he has made a few more pictures.

He tasted the wanderlust, drifting all around the country, washed autos and dishes, played mechanic, drove the stage between California and Nevada, and came in contact with all types of people, while gaining experience which was to stand him

in good stead in the making of motion pictures.

He entered pictures by playing juvenile with the old Kalem; he wrote scenarios and moved along the line from Kalem to the American, to the Biograph and Universal. He returned to Kalem as general manager and chief director.

Entering the later feature field, Mr. Neilan directed Mary Pickford in "Rebecca of Sunnybrook Farm," "Stella Maris" and "Daddy Long Legs." Mr. Neilan now is director-in-chief for Goldwyn. His first production there was "The Strangers' Banquet."



FRED NIBLO

HE sovereign state of Nebraska has not sent forth a large number of theatrical stars, but the limited number which adventured into the world more than made up for the lack of numbers.

Fred Niblo is a striking example. He began life in York, Neb., seemingly for the purpose of breaking all travel records. For he starred or produced his own plays in every English-speaking country of the globe during the long period of 25 years.

His first adventure was a financial venture with George M. Cohan, when the latter became

an independent producer. Mr. Niblo then took a rover's chance in musical comedy, dramatic productions or comedies, whichever happened along.

He wrote and starred in a number of successful stage plays. He will be remembered in such lively productions as "Hit-the-Trail-Holliday" and "The Fortune Hunter."

An adventurer and soldier of fortune in his younger days, Mr. Niblo invaded sacred precincts in India and China, has appeared by command before royalty on the continent, chatted with cannibals in the Solomon Islands, won the confidence of Zulus and lived in their villages for weeks, slept in the tent of an Arab sheik in the desert fastnesses of Nubia, has been carried on the shoulders of stalwart savages through the swamps of Uganda, has risked a term in Siberia to take the only moving pictures ever made within the walls of the sacred Kremlin in Moscow, has attended fourteen bullfights in Spain at which the King was present, has photographed the late Czar, Czarina and Czarevitch in St. Petersburg, has made his home in England, France and many South American countries, and has photographed the innermost recesses of the



Fred Niblo directed a scene in a small town that called out the entire population.

African jungle.

With this highly colored experience behind him, it is little wonder that Mr. Niblo turned to the direction of motion pictures with success. He made sixteen Enid Bennett releases for Ince; then followed such productions as "Mother o' Mine" and "Daughters of Joy."

Douglas Fairbanks next secured his services, and Niblo directed "The Mark of Zorro" and "The Three Musketeers" for that star,

He followed these notable productions with the Valentino special, "Blood and Sand," which stands out as one of the biggest and most vivid photodramas of the screen.

Mr. Niblo's most recent production is "The Famous Mrs. Fair" for Metro release. "Captain Applejack" will follow.

Mr. Niblo's mother was born in France, and was a brilliant and highly educated woman, as well as a rare linguist. His father, a captain in the Civil War, was wounded at Gettysburg.

Mr. Niblo married his first film star, Enid Bennett. They live near the Los Angeles film colony in a handsome home.



Portrait by Hoover Los Angeles

ARTHUR H: SAWYER

MONG the pioneers in the motion-picture industry is included the name of Arthur H. Sawyer, now the "S" of S-L Pictures and the supervising director of the S-L and Associated Pictures corporations.

Beginning about seventeen years ago as the owner of a motion-picture theater in Massachusetts, he extended his chain of theaters until he controlled a circuit of five- and tencent theaters.

On the introduction of kinemacolor to this country, Mr. Sawyer assumed the general managership of the original Kinemacolor Company.





A scene from "Quincy Adams Sawyer," Mr. Sawyer's greatest production.

and afterwards was interested in the sixmillion-dollar Kinemacolor Company, remaining with them four years, leaving to form the Sawyer Company, at which time he introduced the zone system in connection with state-right sales.

After this Mr. Sawyer installed moving pictures in Canada, controlling, with Herbert Lubin, the "L" in S-L Pictures, the Canadian rights for Metro for several years.

Following this period, he entered into the active producing field and has been known as one of the most progressive producers of high-class features ever since.

VICTOR SEASTROM

N the '70s two of the best known actors of the Swedish stage were Victor and Elizabeth Hartman, brother and sister.

The sister, Elizabeth, married a lumber dealer named Sjastram and went to live with him at Varmland, where he had his business.

To them was born a son on September 21, 1879. The son was named Victor, after his uncle, the famous actor, and he was destined to become known to the civilized world as Victor Seastrom, master motion picture director.

In the boy's second year his parents removed to the big city of Stockholm.

When Victor was 7, just starting to primary school, his father died.

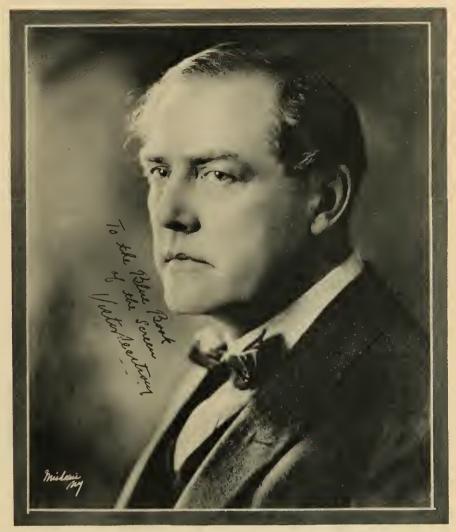
The boy went on through school, then through the

established courses at Upsala University.

When he was 17 he acted in his first play. It was Sudermann's "Fritz," produced at a theater in Helsingfors, Finland.

In the next twelve years Victor Seastrom received wonderful dramatic training. He acted many parts in many plays. He played in both comedy and drama. He became stage director as well as an actor.

Coming to pictures from the stage as an actor and director in 1912, he was given full leeway and entire responsibility for all the pictures he made. He chose his stories, wrote continuities, made all preparations, selected his actors, directed them (acting as assistant and technical director, often designing sets and even handling the



Portrait by Mishkin New York

camera), then edited the film.

He made his first Swedish feature length picture, "A Man There Was" (from Ibsen's poem, "Terje Vigen").

He made a tragedy of Iceland in three reels, "Eyvind of the Hills," that he still considers his best work. But he says it would not be understood or appreciated in England or America. He proved this with "The Girl from the Marshcroft."

Seastrom made "The Stroke of Midnight," the best-known of his pictures in the United States, in 1920, and has since made four other pictures.

He is now making his first American picture for Goldwyn Pictures Corporation. It is Hall Caine's "The Master of Man."



MACK SENNETT

ANUARY 17, 1880, there was born in the little village of Danville, Quebec, a personage who became a king. His name was—and is—Mack Sennett and the kingdom he rules is the kingdom of mirth. Many of his subjects refer to him as father of the slap-stick comedy, as the creator of the custard-pie drama and as the man who made policemen popular. In addition to that, he is king of burlesque and artisan of a high form of theatrics, equaled in his skill for nonsense by none.

Not many persons to whom the name of Mack Sennett has long been familiar as producer of the world's funniest comedies and many famous comedy features are aware of the fact that he was once a motion picture actor. In company with D. W. Griffith and several others who have since become foremost in the industry, Mr. Sennett took to playing anything he could get to play. He and his associates felt somewhat abased at having to accept such work, for they were used to speaking parts on the stage, and was not this somewhat of a comedown? However, Mack Sennett' smiles with amusement as he recalls his early struggles, because he realizes that he was one of the pace-makers, one of the pioneers, who saw from the beginning the infinite possibilities of this new art.

While Griffith gradually became identified with the serious side of the films, Sennett threw his hat into the ring as the provider of laughter. This appealed to him, because being able to make people laugh seemed somewhat of a mission in life.

From the early days of Biograph comedy productions, with its slushing whirl of custards flying through space, slap-stick comedies have delighted millions. They were Sennett creations. Today these comedies are given to the world amidst more polite surroundings. The grotesque in character make-up is disappearing from the screen, but nevertheless a comedy produced by



It has been many years since Mack Sennett was on the screen, but he is still remembered from the old days. Beside him is his mother.

Mack Sennett is typically Sennettian, a thing apart and distinct, a joy forever.

In 1912 Mack Sennett organized his own company and released his efforts under the Keystone brand. Since then this type of comedy has been badly copied all through the film world, but from time to time a comedian, risen to fame under the Sennett banner "went on his own" and started production of comedies.

Sennett never was married. His only sweetheart is his mother, who spends five months of the year with her famous son in Los Angeles, while the remainder are passed in Canada.

Mack Sennett is the man who brought into fame such players as Charlie Chaplin and Mabel Normand, the latter having appeared in such famous Sennett features as "Mickey," "Molly O'" and "Suzanna." Ben Turpin is another favorite of the Sennett comedies.

MAURICE TOURNEUR

AURICETOUR-NEUR, French, Artist. Student of Rodin's. Co-worker of Puvis de Chavannes. Helped with celebrated mural paintings of Boston Public Library. Designer—fabrics, laces, theatrical scenes. Actor, Director for Eclair. Came to United States. Did "Treasure Island," "The Blue Bird," "The Whip," "The Last of the Mohicans," "Lorna Doone," "The Christian." Last picture, "The Isle of Lost Ships." Now working on "The Brass Bottle," for four vears a London stage suc-

cess, "Maurice Tourneur Productions, M. C. Levee, General Manager," release through First National.

* * * * * * *

There is probably all the reader wants to know, for what a director is is told by his pictures. Tourneur's are as distinctive as the man himself. Many of them stand out in the history of motion-picture production as the Battle of Gettysburg, the signing of the Declaration of Independence, the landing of the Pilgrims do in American history. A breaker of traditions, an adept in the unusual, he has set a pace for the industry to follow, and in doing so has made a box-office name for himself, a name that draws patronage as surely as does that of the few really great actors of screenland. With Rex Ingram, D. W. Griffith, Marshall Neilan, Ernst Lubitsch, Eric von Stroheim, he is one of the men who have brought the director into the spotlight of public esteem during the past year or

An inveterate reader, a rapid reader, interested in literature from his youth, he is thoroughly familiar with the great stories



Mr. Tourneur has the finest group of German police dogs in California.

of several languages. Constantly on the search for the novel, the dramatic, the fantastic in situations and themes, he trundles home great heaps of books from his office at the United Studios—books which have been suggested to him by his reader, by the typist down the hall, by the office boy, the camera man, the horde of correspondents with whom he is in constant touch.

Quick in speech and action, known throughout Filmland as "temperamental," he is nevertheless always the genial *gentleman*.

That tells more about Maurice Tourneur than the bare fact that he was born in Paris in 1878 and attended the Lycee Condorcet.

Or take this from an interview by Ted Le Berthon in the Los Angeles Record: "I don't like novels by Elinor Glyn or Harold Bell Wright; and business men, like chambermaids and children, why, they weep bitter tears over them. They say: 'Oo, Oo, this is the real life.' And me? I shudder."

Wind, rain, fog, flickering shadows, fantastic themes, primitive drama, are the things with which Tourneur works best.





Portrait by Freulich Los Angeles

ERICH VON STROHEIM

ROM a package wrapper at \$7 a week to one of the leading motion picture directors in the world, and all in the space of ten years, is the amazing record of Erich you Stroheim.

Born in Austria of aristocratic parents, he was educated at the Military Academy. He became a First Lieutenant and served during the annexation of Bosnia and Herzegovina as orderly to Prince Louis de Bourbon. Then misfortune overtook his family in 1909, and Von Stroheim came to America. He had broken so completely with the old world that upon his arrival in New York he did not present the letters of introduction which he had brought to influential citizens.

A significant fact in the young officer's renunciation of blood ties was that three days after his arrival in New York, he enlisted in Squadron C, First Cavalry, New York National Guard. Then followed his application for naturalization and his citizenship papers are treasured as one of his proudest possessions.

The world of make-believe had a strong appeal to him, and between his varied and numerous jobs he wrote a vaudeville sketch. Then this new and wonderful invention—the motion-picture camera—began to beckon him to Los Angeles, and in 1914 he came to Hollywood. He wished to learn the technique of pictures, as he had also been interested in the arts during his time in Austria. In Hollywood, he worked as extra man when he could find work, but because of his nationality the engagements were few.

For two years and a half he lived a hazardous and hand-to-mouth existence, walking back and forth from Los Angeles to Hollywood when he was playing in pictures and usually going without lunch.

He was on the point of giving up, when he was engaged as assistant director for John Emerson. He had his first really big opportunity, however, in playing German and Austrian officers after this country had gone into the war. In Griffith's "Hearts of the World" and Holubar's "Heart of Hu-

manity," he played important roles. During the war Von Stroheim also served the United States Government in a very important manner by giving them detailed secret service information.

Since that time he has gone rapidly ahead, making the most of all his handicaps. And while he has played innumerable times the part of a cad and roue, has even been starred in these parts, he is of a very religious nature. In fact, he attributes his success to his faith in the divine power.



Mr. Von Stroheim goes against all directorial tradition in not wearing horn-rimmed glasses or using a megaphone.



Portrait by White New York

ADOLPH ZUKOR

DOLPH ZUKOR, president of the Famous Players-Lasky corporation, is referred to as the giant of the motion-picture business. The history of his upward climb, after coming to America, is absorbing.

Mr. Zukor is 50 years of age. He came to this country from Hungary at the age of 16 with \$25 in his pocket. His first job netted him \$2 a week while toiling in a fur establishment and going to school nights. Four years later he opened his own fur shop in Chicago. He prospered and married.

Returning to New York, he saw possibilities in the penny-inthe-slot machine, then very popular. He and Marcus Loew joined forces and put penny arcades all over the East. Then they founded the Marcus Loew Enterprises.

The first pictures were crude. In order to secure better quality, Mr. Zukor, who installed motion pictures in his theaters, after-

wards decided to produce for himself. He was firmly convinced that the higher standard of pictures should be produced if moving pictures were to be a lasting success. He succeeded in selling the idea to Daniel Frohman and thus, in 1912, the Famous Players was formed.

Instead of shorter subjects, the company made the five-reel production the standard. Others followed, among them the Lasky and Bosworth companies. The Paramount corporation was formed for distribution of the pictures. In 1916 Famous Players and Lasky combined, Morosco joining the circle later the same year. The Paramount was absorbed in 1917.

Previous to this giant combine, Mr. Zukor produced "Queen Elizabeth," with



Adolph Zukor (right) with S. R. Kent.

Sarah Bernhardt in the stellar role; "The Prisoner of Zenda," with James K. Hackett, and other pictures with such artists as Mrs. Fiske and Ethel Barrymore.

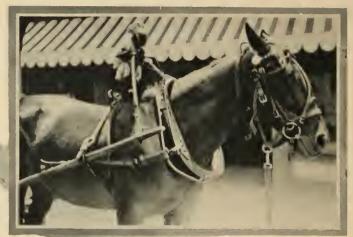
The present organization presided over by Mr. Zukor has assets of \$50,000,000 and nine thousand permanent employes in its big studios at Los Angeles and in New York.

Mr. and Mrs. Zukor (nee Kaufman) live on a beautiful country estate at New City, Rockland County, New York, and in the winter in New York City. They have one son, Eugene J. Zukor, who is associated with his father in business; a daughter, Mildred (Mrs. Arthur Loew); a grandson, Eugene Adolph Zukor, and a granddaughter, Jane Constance Loew.

SCREEN PETS



John Brown, the huge grizzly bear.



Rosic, the comical little monkey, enjoys a lively jaunt atop of Queenie—her pal in more than one movie escapade.

MONG the dumb actors of the screen is John Brown, the huge grizzly. He has worked for

nearly every film company on the West Coast and is especially in demand by the comedy companies. In spite of his vicious appearance, John Brown is as harmless as his comedy rival, Rosie, the Monk.

Rosie's specialty in pictures is teasing the cat and starting trouble in general, and day by day she is becoming more and more of a slapstick comedienne.

The aristocrat of the animal performers is the trick horse, Queenie. She dashes to the rescue of a child in a burning house, opens the barn door and is generally a heroine.

She and Brownie appear in comedies together, but



Queenie-and her "cast," with Brownie "directing"



Brownie the wonder dog.

Brownie is a star of longer standing and has a real career to tell of.

Brownie was born somewhere—no one knows—about five years ago. It was California, for Charles Gee, his present owner and trainer, saved him from the dog pound one rainy January night. He persuaded the driver of the "death wagon" to allow him to have the dog. This is one reason why Brownie is not known as a thoroughbred. The other reasons are not necessary—for Brownie has won a reputation for himself just as bootblacks and newsboys have attained fame against overwhelming obstacles.

He stands $4\frac{1}{2}$ feet high on his hind legs and weighs about 60 pounds. His body is a beautiful brown, with spots of white here and there.

Brownie's first part was in Charles Chaplin's "A Dog's Life," and from there he went to Bert Lytell. Bessie Love and other stars followed, until Julius and Abe Stern, officials of Century Comedies, gave Gee a contract for Brownie's services for the following five years. That was three years ago.

SCREEN PETS Who is there am Sennett's conine act



Nearly every comedy company has one. What is slapstick comedy without a goat?

Every picture that Brownie has made for Century in those years has been a work of unbelievable wonderment. It is impossible to devise anything for Brownie that he cannot do. During a year's production it was noted that Brownie only repeated one exceptional stunt once. His brilliancy won for him the name "Century wonder dog." Karl K. Kitchen, an eminent journalist, once wrote an article on Brownie and called him "super-intelligent."

The first comedy Brownie made for Century was "Puppy Love," and his first starring vehicle was "A Blue Ribbon Mutt." Since then he has made over fifty two-reel comedies.

A picture in which Brownie starred is responsible for the first part Baby Peggy ever played. It was called "Pals" and a series of baby-dog pictures followed. Through her splendid acting in these pictures, Baby Peggy won her stardom.

A remarkable asset Brownie possesses is his ability to follow the orders of the spoken voice. It is seldom, if ever, that

Brownie needs more than one rehearsal before the grinding of the camera. He follows his trainer's orders to the letter.

He is a mixture of bull and fox terrier and, as mentioned before, is just a common dog breed.

His recent releases are "Tattle Tail," "Rookies," "Just Dogs" and "Howling Mutts." All are in two reels and feature Brownie only.

Who is there among the fans of the screen to whom Mack Sennett's canine actor needs an introduction?

Teddy—for that is the name this wonderfully clever dog is known by—is a Great Dane. He is not only the best known animal in pictures, but he was the first animal ever to be featured. He is not yet nine years of age, though he has been working before the camera for eight years.

Somehow or other, when you know Teddy, you don't class him as just "dog." There is something almost uncanny about his intelligence. He knows the meaning of every word uttered in his presence, which is proven by his method of doing things when and how he is told. He does not know a single trick, and his trainer, Joe Simpkins, will not allow him to be taught any.

Teddy is about as well groomed as any other luminary. He has his shampoos, massages, dental treatments at regular inter-



Teddy is the best known animal in pictures. Nine years old, he has been working before the camera eight.

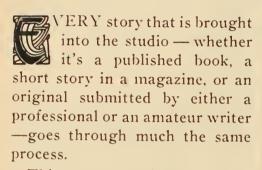
vals, veterinary and also chiropodist attention. About five years ago on one of his birthdays, the entire roster of Mack Sennett employees chipped in and made Teddy a present of a new harness and collar at a cost of several hundred dollars. That he appreciates the gift is shown by the easy and apparently happy manner he assumes when he is photographed in it.

FROM "FADE-IN" TO "FADE-OUT"

Before the opening fade-in and after the final fade-out of a finished film many interesting phases of the silent drama occur.

Starting with the film as it leaves the factory and following it through its mechanical, technical and artistic career is far more enthralling than seeing the finished silent drama on the screen.

THE STORY



This process is similar to that used in a walnut packing-house, where the nuts go through a series of sieves, in each of which the holes are a little smaller. The first coarse-holed sieve lets all but the very largest and finest nuts sift through. The mediumholed one retains the medium sizes and lets the others drop

through, and so on. It's a process of mechanical selection. But in the studio

scenario department, instead of selection, the process is elimination.

The coarsegrained sieve is the reader. He or she is the lowest unit in the scenario system. Each day the reader is handed a book or a stack of orig-



Betty Blythe has not quite decided whether she likes the story or not.



Clarence Badger, Willard Mack and A. H. Sawyer exchange ideas.

inal MSS. The absolutely hopeless stories are to be eliminated.

If it is a published book or a complete novel in a magazine, the reader is usually told to write a short synopsis—to tell the plot in from 500 to 2000 words.

With the originals it generally suffices for the reader to check on a printed form whether it is "Good," "Has interesting theme," "Novel situation" or "Unsuitable." In addition, the reader pencils a few words of comment.

The stories with their attached synopses or reports go back to the reader's boss in the scenario department—the chief reader. This personage looks over the comments and if any interest her (sometimes it's "him"), she also reads the story. If she concurs with her reader's opinion, she calls it to the attention of the director she thinks



The thrills are in the story. Here Blanche Sweet is doing her bit.

might be interested—maybe to a star, if those creatures are still in power at whatever studio it is. This is the medium-holed sieve, and a story that reaches that point must be unusually suited for picture purposes, indeed.

When some director, star or, maybe, an important scenario writer becomes "sold" on the story, it has sifted through another sieve, and victory may be reasonably anticipated.

The officials of the company must be seen by the reader, the head of the scenario department, and the particular director, star or writer who has expressed a desire to "do" the story. These persons read or tell the story idea to the officials, who usually wire the film company's agent to secure screen rights.

This is a matter of shopping (if the company is lucky) or of bargaining (if the owner of the story is shrewd and knows he has something worth while to sell) or even of spirited bidding (when several companies are after one story).

And, of course, prices range all the way from \$50 to \$100 for a comedy idea to \$50,000 to \$100,000 for screen rights to a well-known novel or play.

After the story is purchased, there is still much to do before a camera can start blinkingly transcribing it to celluloid film.

About the first thing is a conference of everyone concerned—the scenario chief, the continuity writer assigned to translate the story into working form, the director who will make it, the production manager, the studio officials.



Mabel Ballin in the wardrobe department.

And this conference is only the first of many. Its purpose is to determine the general handling of the story, what changes are to be made in it, the tone of its treatment, approximately how much money will be spent on it, etc. Later there will be other conferences to take up in great detail various phases of these things.

But with the general idea of what his company wants to do with the story in his mind, the continuity writer sets to work. Just how the continuity writer does his work we won't tell here. Every one has a different method. And, besides, we might infringe on the "scenario writing courses" that are sold for from \$10 to \$200 to the ambitious would-be scenarists.

Suffice it to say these things: Continuity is always written by an expert in writing continuity; even an author who is also a scenario writer has to turn his story over to someone else to whip into continuity. The continuity writer holds daily conferences with the scenario chief and the

director who is going to handle the picture.

Usually production actually starts on the picture before the continuity is finished. And usually when it's finished the first time, it isn't in the form in which the picture will finally be seen.

When the first continuity is completed, it is dated. This is for a very good reason. Before the picture is a quarter made, it is quite possible that radical structural changes may be made in it. It may be found to be running too long and have to be rewritten shorter. The star may object to her characterization, and it may be rewritten to suit her whim. And so on—dozens of reasons. Each new version is dated, and the final one comes the closest to the picture seen on the screen.

Cutting back to the continuity writer's first struggles with the story: Various other studio officials confer with the writer. The chief of the costume department has to



Casting Director McIntyre on the job.

FROM "FADE-IN" TO "FADE-OUT"

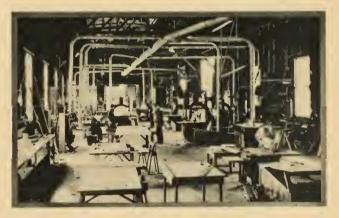


When the "outside" is "inside"; at work on a set.

know what will be worn by each of the characters and arrange to obtain or make the costumes. The art director has to know what sets—both exteriors and interiors—have to be built, and to design them; often he makes suggestions whereby action is concentrated on fewer sets, thus saving the firm money and himself work. Then the art director and wardrobe chief confer to be sure their ideas are harmonious. The location man finds out what outdoor scenery is called for, reads the story for the author's description, and goes through his thousands of photographs to find those that will fit.

If none do, he takes tours by auto and train until he finds them. When he does he wires to the director to join him and put his official OK on the places. The publicity department reads the story and plans an advertising campaign, including ideas of "tie-ups" with merchants and other advertised goods when the picture will be shown. The carpenter and prop shops start construction work getting the first sets ready for shooting.

Early in the game the director has listed actors he prefers for the leading roles, giv-



The carpenter shop—a necessity in every studio.

ing second and third choices in case the ones he visualizes are working for other companies. Then the casting director



Set used in "The Hunchback of Notre Dame," showing how "atmosphere" is obtained on the lot.

FROM "FADE-IN" TO "FADE-OUT"



Set for a mining town scene built in natural surroundings.

arranges with the actors regarding salary, etc.

The general process that every story passes through is much the same whether it is a star's feature or an all-star production.

RESEARCH

Finishing the scenario is only the first step up the film ladder. The next one is verification of technicalities and historical occurrences. Every studio employs a staff who do nothing but thumb many hundred books in search of architectural, costume and historical data bearing on the scenario. The data is sent to the wardrobe department and the art director.

Then the art director starts the designing of sets. If they are interiors, he plans to have them built as the company progresses to the point in the story where the set is called for. The smaller sets are drawn up and the construction manager works from blue-prints. But where a huge interior must be built, this plan has just lately come into practice: the set is first made in miniature form. This avoids possible errors in construction and saves time in building.

ART DIRECTOR

When a copy of the scenario is given to the art director he studies it with his mind on the period of the plot and location. If the story is a costume or historical one, he awaits the results obtained in the research department.

The functioning of the



A Charles Ray set; a ship built right on the studio lot. art department is taken up in full farther on in Mr. Webster's article, "The Art of the Art Director."

The exterior scenes are not always taken against natural backgrounds. Sometimes the story calls for a street in a village with



A section of the wardrobe department.



Artificial lighting was used in addition to the glare of the flames in filming this night scene from "Souls for Sale."

a mountainous surrounding, or among the big trees and even in the snow country. Then it is necessary for the technical department to go up to the location and build a cabin or even a complete street.

When the location happens to be a place near a river, lake or any natural scenery (or where there is need to use a public institution, such as a prison), the location man is sent out in search of such a place and returns with snapshots of as many suitable scenes as he can collect. The director,

author and art department decide upon which of these will be used.

WARDROBE

The wardrobe department has more to do with the success of a production than it is credited with. The research department only gives this unit data when the film is costume or historical.

When the production is

a modern one, the star, who has also read her story, outlines the number of gowns she must have. (The same is true in an all-star cast where there are many women stars.) But it is up to the wardrobe mistress to make that number of gowns and design them to fit the individuality of each star. She must know what lines make the actress look as beautiful as possible. Above all, she must please the star and the gowns must be appropriate. Then, too, the costumes must be approved by the director.





Then, too, he must know his ropes on night stuff. No longer do producing companies take scenes by daylight and tint them dark for a night effect. Exteriors taken after dark, such as fires or lightning effects, must have the supervision of an expert electrician.

(Top) A night scene from V on Stroheim's "Greed," showing weird effect attained through the lighting.
(Left) The same scene by daylight.

LIGHTING

After taking all the steps up to the actual production, the next step is to see the making of the film through.

The sets are complete. The sequence of scenes is arranged. The star is costumed and has

decided upon the characterization of the role she will take. The cast has been chosen, with the aid of the casting director and director. Every important member of the company has his or her copy of the script.

This series of steps brings our narrative to the first cog in the machinery of picture-making—the electrician. He is one of the men behind the camera that carries one-twelfth of the responsibility of the success of the production on his shoulders.

With the aid of the cameraman he lights the sets to bring out the best values. He learns to place the lights at such angles as will show the star to best advantage. (Often a light striking the face the wrong way will make a beautiful woman look hideous.)

CAMERAMAN

More and more the duties of the cameraman become heavier. To a certain extent,



Taking a "close-up" of Johnny Hines.

FROM "FADE-IN" TO "FADE-OUT"



Big scenes are taken from every conceivable angle. Here the camera man operated his machine from a distance by electricity to "take" an automobile breaking through steel gates.

the results of a production depend upon him. No matter how good a story a feature might have or how well directed it might be, if the photography is bad, the production makes a poor impression upon the public.

On the other hand, a feature might be lacking in plot and move along slowly, but if the photography is good and the cameraman has new and beautiful effects, the production is saved.

The cameraman usually keeps the film under his supervision from the time the negative is put into the camera until the positive is ready for release.

He must know lighting and color values. If he is clever, he can make a cheaply constructed set look like a richly furnished one by knowing at what angle to film it. He has to study the star or featured players and know how to point the camera at them for the best results.

Then, too, there are various methods of photographing with

soft focus. Many cinematographers will misuse that trick. So the man at the camera must know artistic values well enough to use his various tricks to advantage.

When his day's negatives are turned into the laboratory, he watches them in the de-



The rough edges of this set, such as the ends of planks in the foreground, will be conveniently trimmed off by the camera lens.

veloper to see that they are taken out in time and that all of the carefully lighted footage is not all thrown in together and developed by one formula.

In some studios they do not allow the cameraman to superintend the laboratory work on the film, but these plants turn film



Rupert Hughes and his staff about to start "shooting."

out as a factory turns out ready-made wearing apparel.

DIRECTOR

We have taken step by step, omitting details, the elements of picture making, until we get around to the man who has under his supervision all of the aforementioned work and those who do it.

The director is first consulted about the story. He works with the continuity writer—sometimes he writes it himself.

It is on his shoulders that the responsibility of finally selecting the cast falls. Then he outlines his ideas of sets and ap-



Nina Wilcox Putnam and Cecil De Mille talk over one of her stories which is about to be filmed.

proves them along with the costuming of the cast.

With his staff of assistants, he starts on the real "shooting" of the picture.

While he is directing he is in constant touch with the cameraman, and after the film is

finished day by day he views it in the projection room. (These daily takes are called "rushes.") Then he decides whether or not the scenes will have to be retaken.

While viewing the daily takes, he confers with the people who are to cut the film, and they take notes to file away until the production is finished and ready to be cut and assembled in the sequence which the scenario indicates.

When the director finishes his day's work, he plans his next day's schedule, and if he is going to have "extras" or people not actually in the cast (the minor parts are



Using "extras" in a mob scene.

called "bits"), he arranges his program so he can take all of the scenes with the extras in the shortest possible time and waits until he has used them and sent them away before he takes the intervening ones (usually close-ups), with just the principals. This saves money for the company and keeps the cost of production down, another duty of the director.

When the actual filming is finished he "cuts" it. Of course, the scenes have not been taken in the order which we see them on the screen. They are taken in sequences calling for the same setting. Then they are

cut up and assembled in their final order.

When a six-reel feature is finished, the director finds that he has twelve or more reels of negative film. He has to eliminate the unimportant footage without taking out any of the story or action.

TITLES

When this is done and the film is cut



A publicity "still" of Mae Murray.

down to the proper length, it is sent to the title department, where with the original story and the aid of the director, it is sub-titled.

If the subject is a novel, many of the titles are excerpts from it.

In cases of comedies, if the comedian is an important one, he usually writes the titles or has a man who does nothing but write them. Such a person is an expert and draws a high salary.

PRESS AGENT

With the picture finished, we come to the next step, which is the publicity or exploitation angle.

The unsung heroes—some one so termed the press agents.

These are men who take no actual part in the production of a motion picture. Yet they are one of the most important factors in the motion-picture industry.

Largely through the offices of the press agent and his dignified brother, the advertising man, has the motion picture been exploited to every part of the world.

Almost every line of print you read about motion pictures or the people concerned in making motion pictures was started on its way by the press agent.



Nothing gets by the press agent's camera; antics like these make good "publicity stuff."



A "publicity still" from "One Week of Love," with Elaine Hammerstein.

He doesn't personally write every line, but he furnishes the impulse back of it.

Among themselves, the press agents draw finer definitions, according to the kind of work they specialize in. There is the studio press agent, the "personal" press agent, and the theater press agent. There are other press agents working out of the film exchanges, many of which also employ "exploitation men," another kind of press agent.

To begin with the studio, where the picture itself begins, every studio has a publicity director. In the small studios the publicity director is the one and only press agent—sometimes even his own photographer.

In the big studios the publicity director has as many as a dozen press agents working under him, each assigned to a different company. There are also photographers, stenographers and office help.

The studio press agent is like a newspaper reporter. The studio or some particular company is his "beat," and he covers his beat faithfully, seeking news. Anything that is unusual or interesting or news he writes about.

When his company purchases screen rights to a famous novel or play, he sends out a news story about it. He tells about the director who is selected to film the



l'isits of prominent persons delight the publicity man. A scion of the house of Rothschild is the occasion here.

story, the scenario writer who prepares it for production, the actors who are cast in the various roles. He interviews the actors, securing biographical data, amusing anecdotes, their opinions on various phases of motion picture work or of public affairs.

He sees that plenty of "still" photographs (differentiated from the "moving" photographs of the film itself) are made of the action of the pictures. These are printed in magazines, or used as displays in theater

lobbies, or furnish the data from which the artists make their advertising posters.

He arranges sittings with portrait photographers and secures dozens of poses of each individual actor, which are used in magazines and newspapers.

He learns interesting things about the actor's career and tells the editors of the motion-picture magazines about them. Then a staff writer is assigned to interview the actor and write the article.

He keeps in touch with the dramatic editors, secures information for them about his productions and the people working in them.

He arranges for the appearance of actors at benefits or public ceremonies — often writes their speeches, if they have to deliver any.

When the picture is complete he compiles what is called a pressbook—a small magazine elaborately illustrated and telling everything possible about the picture. The pressbook contains suggestions to the theater manager for advertising the picture and has stories written in newspaper style all ready for use in the exhibitor's home-town papers. It also contains sample advertisements the exhibitor may use.

The studio press agent is paid a salary by the film company, as is the star, the director and other employees.

The "personal" agent is also called a freelance press agent. He has certain clients—players, directors or writers—about whom he writes exclusively. Of course, he may handle several individuals at one time. He does similar work to the studio press agent, except that it is concerned primarily with the persons he represents. It is his object to make them well known



"Publicity stuff"—Helene Chadwick assists in moving a gigantic glass stage.



Sufficient proof that the press agent was on hand with his trusty camera at Mac Murray's birthday party.

throughout the country by keeping their names, faces and activities before the public.

There are many stars who would not have reached the positions of prominence they hold today without the offices of the personal press agent, who obtained for them a public interest in their work.

The personal press agent is paid so much a week or month by each client.

Then there is the theater press agent. He is paid by the theater manager, and devotes his time and attention to getting stories about a picture printed at the time it is showing at the theater. Usually he also prepares the newspaper ads. Of course, he has the aid of the pressbooks already obtained by his fellows in the studios.

The film companies employ press agents at their exchanges to co-operate with the theater press agents over stories, publicity "stunts" and advertising. There is keen competition among these men who boost the pictures to see who will secure the greatest number of stories, or the stories getting the most prominent "play" in the newspapers. Often the success or failure of a picture's showing rests on the ability or disability of the press agent.

There are also exploitation men who pay

no attention to newspaper stories. Their object for existence is to think up unique stunts that will attract public attention—a parade, a man dressed as one of the characters of the film walking the streets, etc. He prepares various advertising devices outside of newspapers—the novelty throwaway and circulars of various kinds. If the picture appeals to certain classes he sends mail to them telling about it.

The various publicity men usually confer on a campaign for a particular showing, then apportion the responsibility for each part of it and go to work. Such conferences are often solemn affairs involving the success of an investment of hundreds of thousands of dollars, and might be consultations of surgeons or scientists.

There is great comaraderie among the motion-picture press agents. They have their own social and professional associations—the Western Motion Pictures Advertisers, familiarly known as "The Wampas"—in Los Angeles, and the A. M. P. A., or Associated Motion Picture Advertisers, in New York. These bodies meet every two weeks, and at certain times of the year stage elaborate shows in which the rest of filmdom participates.

A close-up.

EABTMA

FROM "FADE-IN" TO "FADE-OUT"

MECHANISM OF THE PHOTOPLAY

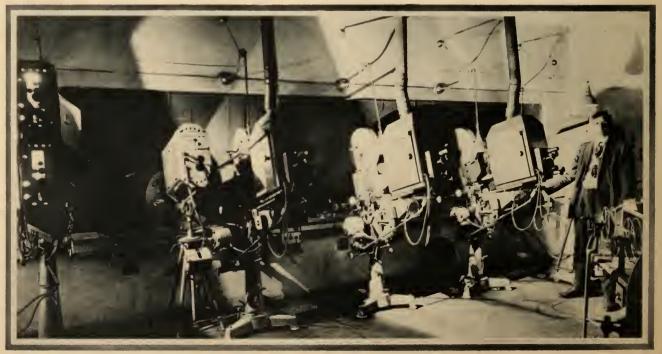
Moving pictures, from a mechanical standpoint, are a marvel of science, though our interest in the play and the players lulls our curiosity as to the method by which the effect we see on the screen is produced.

"Moving pictures," in reality, is a misnomer; the pictures do not move. The illusion of motion results from the fact that the human eye is incapable of detecting what really takes place on the screen because the eye is not quick enough. If an object at which we are looking be removed and replaced to exactly the same position sixteen times in a single second, the fact that it has been removed will not be detected by the eye at all. We will think it has been there all the time! Scientific gentlemen, with their customary fondness for long names, call this the phenomenon of "persistence of vision"; it is fortunate, indeed, that we are all afflicted with this peculiarity, for without it motion pictures would be impossible.

The pictures reach the theater in the form of a long and narrow strip of film, of a standard size. The camera by which the pictures are taken is so constructed that by turning a crank, snapshots are taken at the rate of sixteen a second. When the camera is directed at moving objects, therefore, a series of pictures is impressed upon the film, each of which differs from the preceding one by just the amount of motion that has taken place among the objects in the brief interval between the exposures.



A film company's trademark.



The projection room of one of San Francisco's largest theaters.

Action — showing the length of film taken by a movement.

FROM "FADE-IN" TO "FADE-OUT" PROJECTION

In the theater, the pictures are projected upon the screen with the aid of a powerful light, a system of lenses and a mechanism for moving the film at the rate of sixteen pictures per second. At one instant a scene is upon the screen; at the next the screen is dark while the film is being moved so as to exhibit the next picture; but thanks to the inability of our eyes to work so quickly, the pictures melt one into the other and really seem to move.

Simple though the theory may seem, the steady, flickerless picture of today is the result of inventive ingenuity and mechanical skill of the highest order; many minds have contributed to the result. The magnitude of the problems that had to be overcome may be sensed when we realize that each picture or "frame," as it is called, in the film, measures three-fourths of an inch in height and one inch in width. Every defect in the film or mech-

anism of camera or projector is magnified on the screen to the same degree as the picture itself.

TAKING THE PICTURE

The motion-picture camera is a very elaborate affair as compared with the ordinary Kodak. As the exposures are from 1/25th to 1/50th of a second, and as the pictures must sometimes be taken with poor light, the lens must be exceedingly rapid. The device for moving the film is so arranged that sixteen exposures will be made for each two turns of the crank; a "trick movement" is also provided which makes one exposure for each turn of the crank. The average camera will accommodate 400 feet of film. Devices for determining direction, vision field and film are essential.

The cold, unsympathetic audience before which they all must "do their stuff"—the motion-picture camera.



A sub-title strip.



GLOSSARY

Action—The movement of the plot. Work of players.

Art director—Plans "sets" and exterior locations.

Assistant director—In charge of minor details of a production.

"Camera!"—Means not only to start the camera grinding, but to start the action as well.

Camera lines—Camera range.

Cast—Actors chosen for production.

Climax—Bringing dramatic accumulation to a head.

Continuity—The plot or story made into scene sequence for guidance of director. "Cut!"—Stop camera and action.

Cutting—Sorting and selecting desired scenes after filming.

Dark stage—A closed stage where artificial lights are used.

Diffusors—Any mask used to soften light. Director—Puts the continuity to action and instructs actors.

Dissolve—Where one scene melts into another.

"Dope"—Data that press agents gather for publicity purposes.

Double—Another person hired to perform either stunts for the star, where risk would be too great or in uncomfortable situations such as falling into water or in unimportant long shots where face doesn't show.

Dual role—Where the actor plays two or more roles in the same film.

Fade—Gradual appearance or disappearance of the scene.

Fade-in—By means of soft focus bring the picture into view.

Fade-out—Causing the scene to die out.

Featured player—Actor or actress who is given prominence in cast.

Flare—For fire or light-in-the-dark effect.

Grips—Men who "stand by" on the set ready to add or tear down parts of set.

Heavy—The villain or villainess of a picture.

lris-in (or out)—To open the scene with the camera focused on the center of the screen and opening out to the full scene.

Ingenue-The girl lead.

Lap dissolve—To have one scene overlap another, the old scene fading out and the new in.

Location—Exterior scenes outside of studio. "Lot"—Portion of studio used for production.

Long shot—Scene taken from a distance in order to include the whole set.

Make-up—Grease paint and effects used by the actor to make himself into the character of the story.

Mob scene—Large crowd.

Plot—Thread of the story.

Producer—Organizer of motion - picture company.

Reflectors—Used for light effects where spots of light are needed.

Release—When completed film passes from producer to market.

Retake-To make scene over.

Star—Actor or actress about whom the story is written.

Scenario—Plot and continuity; may mean synopsis only.

Set—Background for action of story.

"Shot"—The filming of a scene.

"Shooting"—The actual taking of scenes.

Sub-titles—Portions of story that are explanatory or cannot be told in action.

Types of Productions

All-star Allegorical Atmosphere. Biblical Border Cartoon Character Comedy Comedy-drama Drama Educational Epochal

Evolution Feature Human interest Industrial Marine Nature study

News
Period
Poetical
Preachment
Propaganda
Psychological

Romantic Satire Scenic Society Stunt Super-production "Tank"
Travelogue
Triangle
Underworld
Western

TODAY AND TOMORROW IN THE MOTION PICTURE INDUSTRY

By WILL H. HAYS

President of the Motion Picture Producers and Distributors of America



WENTY years ago the motion picture was a mere idea. Today it is the principal amusement of the great majority of our people and the sole amusement of millions and millions.

Its future? Limitless!

As my attachment to this great new thing becomes stronger, I have come to visualize it as a tremendously powerful three-fold instrument for good. It can do three things that are important beyond words, and it can do them as no other known instrument

In the first place, it can and will fill a necessity -the necessity for entertainment. And as we serve the leisure hours of the masses with right diversions, so do we rivet the girders of society.

In the second place, it can and will instruct which is indeed a most precious power.

In the third place, the motion picture can do more, I believe, than any other existing agency to unite the peoples of the world by bringing about better understandings not only between man and man, but between nation and nation, and surely no greater thing than this can be done.

The motion picture is primarily, of course, an instrument for amusement. But it has done more than amuse. It has carried the silent call for virtue, honesty, ambition, patriotism, love of country and of home, to audiences speaking perhaps fifty different languages, but all understanding the universal language of pictures. It has brought to narrow lives a knowledge of the wide, wide world. It has clothed with joy the drear existence of those in far-off hamlets. It has lifted listless folk until they have walked the peaks of Romance and Adventure as they walk their own Main Street. It has been the benefactor of countless millions.

The motion picture is, indeed, a great Institution of Service, just as the church, the public school, the newspaper and the postal establishment are institutions of service. Therefore, its integrity must be protected as we protect the integrity of our churches, and its quality developed as we develop the quality of our schools.

The organization which chose me as advisor declared in its articles of incorporation two great objectives:

"Establishing and maintaining the highest possible moral and artistic standards in motion-picture production; and

"Developing the educational as well as the entertainment value and the general usefulness of the motion picture."

The honesty and integrity of these purposes I underwrite. They have been and are being carried out. And they are being carried out by the men who are pioneers in this industry. The pictures made in the latter part of 1922 and the early part of 1923 are better pictures than ever were made before. There has been the most splendid co-operation by everyone connected with their making-by the writers, the directors, the players, the mechanical experts. And the theaters in which they have been shown have been growing constantly finer, and the atmosphere surrounding the showing constantly more artistic.

The making of these high-type pictures, these clean pictures, these entertaining pictures, has been brought about not through any political censorship (which can never accomplish what its proponents argue), but by sincere efforts made at the only place where these qualities can be put into pictures, and undesirable qualities kept out—at the studios. It has been brought about by a genuine desire to carry out the purposes previously stated.

As to "developing the educational value and general usefulness of the motion pictures," matters of great promise, I feel, are under way. We have offered all our mechanical facilities to the educational forces of the country for experimentation toward making films for schoolroom use that will be scientifically, psychologically and pedagogically sound. Thought is being given now to the arrangement of subjects that may be taught by motion pictures.

It does not seem to me unreasonable to expect that within a few years-certainly within our own lifetime-every schoolhouse in America will have standard sets of instructional films, approved by boards of education, just as textbooks now are approved. And of what tremendous educational value these may be!

One method of developing the general usefulness of motion pictures is to use them-and exactly this is being done-to portray correctly to the world the customs, the ideas and the ideals of America; our opportunities and our rewards. We are selling America to the world through the film.

The ART of the ART DIRECTOR

By FRANK H. WEBSTER

(Mr. Webster received first prize for building plans for the Motion Picture Exposition in the face of great competition.)

N the early days of the motion-picture industry very little attention was paid to "settings." Usually a carpenter hung a "drop" or set up a couple of "flats" at right angles to one another and the scenic painter boldly daubed the doors, windows, etc., onto them. This was the earliest type of movie set. Later a technical director came on the scene, generally a glorified carpenter. He, in a slap-dash manner added a real door, window or both, to the flats, and for picture or door mold any old thing that came to hand. The industry, however, developed rapidly, and the more progressive ones realized that these "hit and miss" methods should be discarded. The public, too, were brutally frank in their criticism. Then came the demand for not only better acting and direction, but for better backgrounds and settings—settings that not only would be beautiful, but correct in detail. This naturally caused a demand for better craftsmen and brought into the industry men thoroughly conversant with architecture and interior decorating. The old order has held sway, but gradually the artist-architect is being recognized as the logical man for the position, and the far-seeing director grasps the fact that the best person to imitate architecture is the man who designs itnamely, the architect.

However, the raw architect has much to learn besides his profession before he can become a capable art director, as besides designing the set, he has to superintend the dressing of it and the hundred and one things that go to make a room look as though it were lived in, all of which must be strictly correct, whether it be a New York drawing-room, an office in Hong Kong or a peat hovel in Ireland, and wherever or whatever it is, he must be

artist enough to make it pleasing.

Continually designing new sets calls for a quick and prolific brain, new ideas and rapid visualization; a knowledge of how to fake so as to cheat the camera and thereby the public; how colors photograph; where to light the set. All of this is gained only by experience. A careful study of the story and discussion with the director enables him to make his plan to fit the action, and design the set to fit the mentality of the character for whom it is built. A light-hearted widow calls for a fluffy set; your stern old Puritan, severe simplicity, and so forth; in other words, echo the story.

An art director must be able to design and draw out his own ideas; otherwise, in imparting them to another many of their qualities are lost. Inability to do this accounts for many of the mediocre sets we occasionally see on the screen.

Camera angles is another subject he must be well acquainted with—to design enough of the set for the long shot and throw no money away on building things the camera cannot get. The art director generally gives the camera-man the "set-up" for his long shot, after which the director shoots as he pleases. Finally, he must be able to estimate the cost so that he may stay within his allowance.

The trend now is to leave more and more to the art director. Each day he becomes a more important factor in the industry. All spectacular pictures rely largely on the settings to get them over. Our European rivals were quick to recognize that fact. Here, too, the more progressive are ever on the lookout for ability and a glorious future awaits the art director. Each year he is given greater scope to help make pictures that are more technically perfect, more beautiful and, above all, more elevating.

THE FUTURE OF MOTION PICTURES

By JESSE L. LASKY



A M merely reciting a truism when I say that the future of motion pictures is as secure as the Rock of Gibraltar. But the statement

may be qualified by adding one word: "The future of

GOOD pictures is assured."

That anything lacking in the qualities implied by the word "good" can permanently succeed is unthinkable. And the screen is too splendid, too powerful a medium for the dissemination of knowledge, as well as for providing entertainment, ever to be sacrificed to the mediocre, the offensive, the destructive or the injurious.

Many pictures are being made which may lack in some of the essentials, but the general tendency is toward perfection, and I am proud to say that every day sees a great advance. I have marked the continued improvement and have felt thoroughly convinced that by keeping abreast of the times and often striding ahead to some extent, we have been consistent in our promises and determination to make good pictures invariably.

The motion picture approximates the effect of the newspaper in some degree. That is to say, it tries to keep pace with world thought; it is in many cases becoming an influence in human life; it sets the pace in fashions and in the developments in art, literature and science, at least is invariably in the van. But its field is broader than

this, even; it goes back and searches the realms of history for subject-matter; it explores the illimitable heights of imagination and becomes sometimes prophetic. That the pictures have done much good in stimulating world thought, in arousing an interest in history, drama, art and letters, in presenting social and economic problems in a clear and graphic manner, no one can deny.

These things being so, it is the duty of every producer to consider well his responsibilities and strive constantly toward the goal of better pictures—a slogan which was long since adopted by our organization and from which we have not deviated.

The requirements embrace good acting, good direction, good stories, good treatment and good distribution and presentation. The fact that exhibitors and producers are more and more united in their purposes is a splendid indication of progress. The old slogan, "Competition is the life of trade," has largely been supplanted by the newer version: "Co-operation is the life of trade."

The advent of men like Will H. Hays in the industry, with the purpose of bringing about a finer sense of co-operation, coordination of efforts, and harmony of purpose, is one of the greatest things that has been accomplished in the present decade for the development of motion pictures.

There will always be some who shall fail in the struggle; no great thing was ever accomplished without failures. But out of these will grow greater success and the fittest must survive.

It is to be among those who survive and who bring greater and more wonderful things to the screens of the world that everyone engaged in the industry must strive constantly and unflaggingly.

WHAT PSYCHOLOGY HAS DONE TO PICTURES

By CECH. B. DE MILLE



Registering (left) grief and (right) delight. It is these flashes, short but telling, that have caused some scenario writers to increase scene numbers.

HEN I say that I could make any story in the world in twelve days if I stayed twenty feet away from my players, I think I epitomize the great change that has come over motion pictures in recent years.

It is a change that has led us from a crude relation of incidents to a period where we are now putting thought on the screen, something early technicians believed impossible.

Nearly ten years ago now I directed in seven days a picture that had only seventy-nine scenes. Today, in making a production, I have scripts of over five hundred scenes.

Why?

Because modern pictures grip through the power of their psychology, the close and intimate interplay of human emotions, and only the human face can get over these subtleties. In the old days we would have "shot" a struggle scene in a "long shot," showing, perhaps, two men fighting on the floor with a woman at one side. In the long shot we could get only a suggestion of the emotions being experienced. The physical action, yes, but the soul action, the reaction of the mentalities concerned, the surging of love, hate, fear, up from the heart and into the expressive muscles of the face, the light of the eyes, that, indeed, is something you can only get by a flash to a close-up or a semi-close-up.

And it is these flashes, short but telling, that have caused some scenario writers to increase scene numbers.

It is obvious that at twenty feet away from the camera those fine shadings and distinctions of lighting that make the modern picture distinctive are impossible. When we come within twenty feet we have at our hands effects that make the modern picture differ from the ancient as a Rembrandt painting stands above the lithograph on the signboard.

The picture I made in seventy-nine scenes was deemed entertaining. Its action was rapid; there was a rather good plot to it. But it gave nothing to the world of permanent value. There was nothing to grip the mind, to intrigue the heart, to make people know more of the complex civilization in which we are living.

Scenes twenty feet away from the camera can be taken quickly. They are largely action; they are the least of a director's worries.

The striving for a glint of an eye that may register joy, sorrow or hate, the rehearsing and rehearsing just to get the proper rise or fall of an eyebrow, the exact relation of the muscular movement to the emotional expression, that's something that carries a picture eight, ten, twelve weeks.

This increase in psychology, this gradual but certain change, has brought the motion picture from a mere panoramic device to a great moral and ethical influence, perhaps the greatest in the world.

Modern photoplays take longer to make, but the average is growing steadily better as more directors learn to bring their cameras closer than twenty feet, learn that the enduring things of the motion picture must be filmed in a manner that will lead direct to the hearts of those who see them on the screen.

By FERDINAND EARLE

Simple as is the fundamental principle used by Ferdinand Earle in his "motion paintings" and widespread as is its use in motion picture production, no one has yet succeeded in obtaining the results this artist-director has on the screen.

Susceptible to scores of variations, only one version of the method can be described here. That, so not to bore the reader with unnecessarily technical details, will be told of as simply as possible.

Earle paints on a piece of academy board about 14 by 20 inches a castle, say, that would cost \$50,000 to build as a set. But the painting in composition and lighting reaches planes of artistry impossible with an actual set.

Into this painting, which on the screen may appear to cover acres instead of inches, Earle introduces living actors. On the screen these actors may appear in the distance as tiny figures and may approach right to the camera. They may enter and exit through the doors of the painting as though it were a real set. All without any appearance of double exposure.

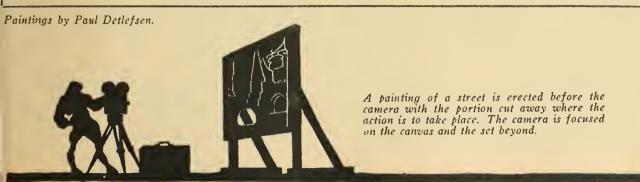
In the simple instance which we are disclosing, this is how it may be done: A small portion of the painting in which the living figures will appear is reproduced as a portion of a set on the same scale as the living figures.

The corresponding portion of the painting is cut away, leaving an opening of the same shape. Then the painting is secured upright a short distance in front of the camera.

And the portion of the set that has been built is set up at such distance that, looking at the painting through the camera lens, the set exactly fits the piece cut out of the painting.

The studio lights are adjusted about the fragment of set, with its living actors, so that it is lit to give shadows in exactly the same directions as those painted on the academy board in the foreground.

When photographed thus, with the actors on their fragment of set appearing in exactly the right position on the painting, the method is undetectible to the eye. The actors are moving freely about at the will of the director on a scene that is breath-taking in its apparent magnitude.



HEN the young energy of the next generation takes hold of motion painting in connection with screen production, it is safe to prophesy that undreamed-of splendor and poignancy of utterance shall characterize their creations and make the machine-made "movie" of the past seem pathetically laughable.

The artist's paint brush can catch the dreams of poetic madmen who sing of the Land of Heart's Desire. And the screen shall be the magic carpet to lift us out of the sordidness of material existence and help us to refresh our souls for an hour or two, wandering in the Elysian Fields of some future producer's great masterpiece.

I am not speaking of the far future, but of the pictures that shall be released within the next five or six years. For the screen is the greatest medium of artistic expression ever invented by the mind of mankind. Pictorial symphonies are possible, wherein a series of pictures, instead of notes, shall constitute pictorial melodies and themes, thereby giving human beings a new thrill in the universal language of the screen.

To genius of any kind, the new screen reveals limitless possibilities. It is the ship in which the inspired creator may embark to discover new continents of dramatic art and worlds bounded only by the reach of his own imagination.

Whereas, in the past, motion pictures have repelled the best actors and writers and artists and musicians, the new art of the screen will fascinate the future Booths and Irvings, the future Shakespeares and

lbsens, the future Wagners and Tschaikowskys and Debussys, the future Michael Angelos and Whistlers.

And great, new epics shall be inspired by the world-wide popularity of the silver sheet and be made into pictures instead of words.

Likewise, the immemorial classics, such as the undying story of Helen of Troy and the story of Ulysses and Penelope, and the .Encid shall suddenly become wonderful screen material.

The well-known operas offer priceless themes for the new screen art, such as the "Nibelungen Leid," "Parsifal" and "Tristram and Isolde" or "Tannhauser" or "The Flying Dutchman" or "Lohengrin."

Shakespeare's technique is nearer the screen than the modern stage, and his poetry and philosophy can be rendered pictorially and his popularity greatly increased with the masses by the use of motion painting.

But motion painting requires scholarship and organization and story construction and artistic taste far more than with the older methods of motion-picture making.

The chief significance of introducing living actors into easel-painted sets and scenes, instead of into built sets and natural scenes, lies in the fact that motion painting makes possible many new types of photodramas.

Every reader who is acquainted with Edgar Allan Poe's "Fall of the House of Usher" creates in his mind a ghostly picture

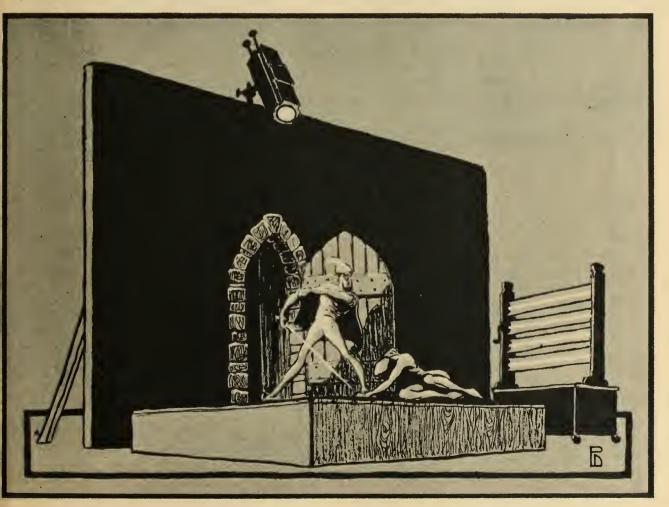
A fragment of a set is built to duplicate the portion of painting cut away and on this small stage the action takes place.



of the mansion standing beside the weird tarn, a picture such as Dulac and other artists would conceive, and such as a director or cameraman would like to produce. By the aid of the easel painting, such a story may be made, with a series of beautiful sets and scenes, on a scale far more sumptuous than when sets were built and natural scenes were used, and without crippling the finances of the company and without being limited by location, season or the narrow requirement of the camera lens.

But motion painting achieves far more than doing away with negative barriers. It introduces into screen productions the vision and style of individual artists, and makes possible spectacles of the most daring imagination. The "Thousand and One Nights' Entertainment" of the Arabian, through motion painting, now becomes available screen material. And one need not leave the studio stage to photograph ancient Bagdad or the fairy-peaks of enchanted isles. Scenes may be laid in starlight or in romantic, moon-lit gardens of the South, and photographed at noon in the studios with the thermometer registering zero ouside.

Formerly stories were written around three or four more or less costly sets and limited in their scope by the cost of those sets. If a castle was essential to a play, much of the action necessarily centered around the castle, because of its excessive cost in material and labor, thereby handicapping the scenario writer and the director in their



The stage where the action takes place and is photographed through the opening in the canvas. The edges of the arch melt right into the painting.



The 3 x 5 canvas becomes a set of grandeur.

interpretation and execution.

Formerly a company working in flat country had to travel sometimes hundreds of miles to obtain mountainous country and to make the best of whatsoever character of hills they happened to find nearby. The high cost of production compelled a director to "shoot," whether the air was misty or clear and to "shoot" when the sun was high in the heavens and the landscape flat and glaring and without shadows of evening that clothe the world in poetry and beauty.

I do not wish to convey the idea that the screen of the future shall not continue to be vulgarized by certain producers. We shall always have photodramas that are yellow.

But, just as the ancient Greeks and other peoples of antiquity were able to sway whole nations with immortal songs such as the Iliad and the Odyssey, so the beauty and the power of certain future productions for the screen shall fire the hearts of humanity, help to remind the men of all nations and creeds that they are brothers capable of suffering the same sorrows and of sharing the same joys. The amphitheatre of the screen is the whole civilized world! And the children of all lands sit in one mighty congregation soul-hungry for experience and beauty. Therefore, the task of the producer of exceptional pictures should be as overwhelming a responsibility as if he were a priest speaking to every heart that beats on the earth of his day.

REALISM



Erich von Stroheim is a realist first, last and always. For nearly a decade he had dreamed of producing "McTeague." Long ago in his dreams he had decided that the story must be filmed against its real background.

UCH has been written and more has been said of the marvels of modern motion-picture settings. Every studio boasts of the perfection of the temporary drawing-rooms, villages, palaces and hovels which, mushroom-like, blossom into being overnight at the will of the director.

Marvelous things they are—these realistic structures of wood and cardboard that have become such an important part of the newest of the dramatic arts. To bring them into existence there exists an army of highly trained specialists—architects, artists, interior decorators and skilled craftsmen.

So seemingly perfect are these settings today that every possible scene for which a setting can be built within the studio's walls is now filmed against a background of make-believe. Even the exteriors of stately residences, formal gardens, huge prisons and entire cities are constructed in the studios in preference to attempting

to film the genuine article.

There is reason for this preference for specially constructed studio stage settings on the part of the directors and producers. Production work beyond the confines of the studio is fraught with tremendous difficulties. The problem of illumination for photographic purposes alonealmost all present-day motion pictures are photographed under artificial light—has been sufficient in itself to deter the producer from venturing far afield. Add to this the isolation from curious sightseers, the proximity to all of the studio's resources,

and the advantages of the entire studio staff's co-operation, and it is easy to see why the Hollywood director prefers to build a New York street in preference to going to the metropolis itself for his scenes.

But one intrepid screen director has ventured to upset the established conventions of photoplay settings. He is Erich von Stroheim, who, in the interests of absolute realism, filmed an entire production in its actual and real locale. Real houses, stores, restaurants, mines, cities and deserts served as the backgrounds for the action of this unusual motion picture. In sharp contrast to the great majority of contemporary screen plays, not one single scene was produced or filmed in the studio!

Nearly eight years ago Von Stroheim, then struggling for a foothold on the lowest rung of the ladder of motion-picture success, read "McTeague" and recognized its screen possibilities. Penniless and inexperienced, he nevertheless made an energetic effort to secure the film rights to what has been hailed

REALISM

numerable difficulties which beset his path.

"McTeague" is the story of an ex-carboy of the Big Dipper mine, who picks up a smattering of crude dentistry from an itinerant dentist, eventually opens his own unlicensed office in San Francisco, prospers, marries the thrifty daughter of a Swiss family living in Oakland and then goes into moral disintegration through the basic avarice and greed of his own nature, his wife's and his associates'. Power and stark realism are the outstanding qualities of Frank Norris' novel,



In casting the production, the director selected real actors who looked and fitted the roles in which they were east, regardless of whether or not they had a "big" name. Thus he brings the people of the Norris novel to life on the screen.

by both American and European critics of discriminating taste as one of the few literary masterpieces of our native literature.

Erich von Stroheim is a realist, first, last and always. For nearly a decade he had dreamed of producing "McTeague." Long ago in his dreams he had decided that the story must be filmed against its real background. When his opportunity came he clung to his convictions in the face of the in-



and Von Stroheim has made them the dominant notes in his picturization of the story. To achieve this absolute realism Von Stro-



To achieve this absolute realism, von Stroheim insisted on filming every scene of the picture against its original background and not against studio-made imitations, however perfect they might be.

heim insisted on filming every scene of the picture against its original background and not against studio-made imitations, however perfect they might be. With this end in view, the director, accompanied by his production manager and his technical director, set out in search of their locales two months before the actual filming of the picture began.

Much of the dramatic action of the story occurs in a single building—a structure with shops below and living quarters above. It was in such a building that "McTeague," the central character, had his office on Polk

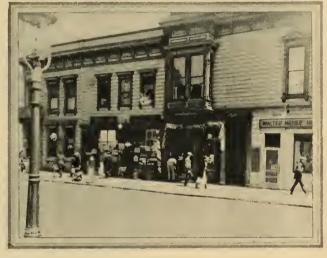
street in the old San Francisco. It was to this building that he brought his bride and it is of the denizens of this flat-building that Norris wrote.

Around the corner in an alley (as told in the story) there existed the junk yard and hovel of the old Jewish junk dealer.

Polk street in San

Francisco today is very different from the Polk street of Frank Norris' time. The fire of 1906 swept away the old and the new bears no resemblance to its predecessor. So this director and his aides were forced to search the older portions of the city to find a substitute building and neighborhood.

They found it in a district that escaped the fire and stands today as it was thirty years ago. They



found a building that fitted in exact detail with the building Norris described. They found an adjoining alley and facing on it a vacant lot that offered room for the con-

> struction of one of the picture's few artificial settings—the junk yard.

Journeying across San Francisco Bay, they followed Norris' route to the B Street Station of the Southern Pacific railroad, and there again they found the humble cottage where "Trina" and her family lived.



They rebuilt store fronts with second-hand

REALISM



Around the corner in an alley (as told in the story) there existed the junk yard and hovel of the old Jewish junk dealer.

Perhaps the house they located was not the one Norris knew, but it might well have been in its faithful adherence to the author's description.

The entire building at the corner of

Laguna and Hayes street was leased. Permission was secured to make minor changes in the other structures of the neighborhood. Then his staff started on the herculean task of making over the interior of the building to fit the demands of the story.

They remodeled rooms; they changed store fronts; they built of second-hand lumber the tumble-down shanty of the junk dealer, and collected a tremendous amount of real junk to stock the yard with. At every point Norris' descriptions were the

rules by which they worked.

Meanwhile another staff unit inspected the Big Dipper mine as it stands today almost unchanged by time, and arranged for permission to film the necessary scenes there. Still another scouting party visited Keeler, the little mountain town to which "McTeague" flees before he turns into Death Valley and his tragic end.

When the artists and artisans had finished, Mr. von Stroheim had at his disposal the complete background for his story. The

living quarters of every character in the story really existed, ready for occupancy and capable of being lived in. The lunchroom, the bird store and the corner saloon of Norris' tale were already in operation and required little alteration to fit them for their picture uses.



The theatre of the story was used in the film



Weird and unreal, this location was chosen for the buried treasure graveyard—the dream of a crazed mind.

Illustrations courtesy Century Comedy Company.

LTHOUGH few realize it, there is a mighty tense dramatic side to comedy. Comedy as you see it upon the screen invariably gives one the impression that it is made with little or no trouble and with scarcely any thought behind it. The sequences follow each other so rapidly that one might be inclined to believe work and preparation upon it traveled just as rapidly. Very few realize some comedies take longer to make than many features, and these same comedies likewise cost just as much as these features. Not many know the dramatic pains necessary to incorporate humorous incidents into the thread of the story, for comedy must be absolutely brevity-plus.

A famous writer once said: "My reason for not writing my life's story in one volume, but in six, is because I have not the time." These are not the exact words, but he established the fact that brevity is a laborious task, and it was easier writing six volumes than one. The same holds true with film. The average two-reel comedy

must tell a story, must contain a generous amount of humor, must have action, love interest and, above all, good direction. Yet this must not exceed two thousand feet, while the feature has anything over five thousand feet of film to tell its story in.



Many times a life is at stake just for a comedy situation!

There is a tremendous dramatic side to comedy producing, and those directly

> responsible for the finished product know it only too well. To substantiate the fact that comedy producing is a herculean and tense task, the following may aid in convincing you. However, do not mistake my intentions in trying to place comedy in the same category with drama, for in saying it is dramatic the idea presented is solely because it is work of such serious nature it brinks upon the dramatic.

To begin with, we all know how really funny it is to see some one look at a young lady, or a sign, or an accident — and then



One of the many rehearsals that take all the joy out of life for the funmakers.



Balancing in midair is no trick at all, IF it gets a laugh!

step while walking into an open manhole or a box of fresh mortar. But we have little conception of how many times it was necessary to retake this one scene. We see it upon the screen; we laugh tears to our eyes, for the comedian steps into that open hole with such graceful step, but think a minute and you will know the ease(?) of stepping into this gaping hole. It is a common occurrence that scenes of this na-

ture have consumed an entire working day.

We laugh and shriek at several people falling or being thrown into a body of water with their clothes on. That is why the comedy producer sanctions it. But do we know how many colds may have resulted from this performance? Do we know if an entire company may have been held up due to such colds? Not every one who does take these falls into water necessarily takes cold, but it's logical that many do; isn't it?

It is a dramatic undertaking, then, for even though this does get the necessary laugh, the same scene could possibly be toned down and used for a dramatic offering. We see from this, then, that by making this same scene unhumorous we make its dangers no less and the desired effect is put over regardless what type of picture it goes into.

We have the author and the director to



prove comedy is not "fun" while being made. It is just like the automobile factory, for, although the parts are all there, the mechanic cannot ride around until they are all assembled and gasoline is in the tank. Thus it is with comedy, for not until it is properly edited and titled can we call it a comedy. It is drama in another sense while it goes through the slow and tedious process of production. Hours mean nothing while a picture is being made, for release dates must be met; and an entire studio works throughout the night more than once during the course of a two-reeler.

When a certain director is assigned to handle the destiny of a star, a writer is likewise assigned to the unit, and together the star, writer and director compose what will eventually be the entertainment for millions. Many times stories are purchased, and this same trio will work it into a picture. Then follows a long stretch of working in the clever and humorous incidents and sequences; devising original and unique action; preparing for "trick" photography that might be necessary. All this

invariably consumes time which might otherwise be spent in the arms of Morpheus. Throughout the entire producing of the story, writer and director are continually devising and supplying new material. Sometimes a special "gagman"—the name for a writer of snappy, brief comedy happenings that blend into the continuity of the story—is called in to strengthen the picture. Serious work for these men, you'll admit; therefore truly dramatic.

Then we are not overlooking the cutting of the film photographed each day. The average two-reel comedy is in more than ten reels when finally photographed in its entirety, and from this vast amount of funny film only two snappy reels must survive. More nights and days are consumed in this undertaking, and only experienced, especially instructed men in this art can faithfully perform this feat. Great care must be taken while these ten reels are being trimmed down to their necessary length. An exceedingly generous knowledge of what should remain and what should be destroyed from this tremendous amount of

film makes this another phase of comedy production. No greater care is taken when cutting a lengthy feature than in cutting these two reels—and yet it is only a comedy!

The same careful and painstaking attention must be given the advertising, the exploiting, the publicity—everything—of this two-reel comedy as would be given an expensive feature. The campaigns may not be as costly, or as extensive, or as thorough, but intimate knowledge of these great arts is demanded. The same man who exploits and advertises the



Pie-throwing days were tame compared to these days of strenuous comedy where the mother-in-law hurls the comedian out of the front door. Anticipation of the fall that is coming is not pleasant to the comedian.



Could you see behind the camera, you would see a director fuming because the many times of taking this scene have not been just exactly right and another "take" is necessary.

two-reel comedy could step into the same office of a great feature-producing company and handle their product. He must be fitted for this type of work, and to him it makes little difference

whether it be comedy or

tragedy. It is serious business to him—and he performs it.

How few of us really know what comedy has done to our dramatic field? Many of our bestknown actors and actresses now appearing in lengthy pictures of a dramatic nature received their early training behind the four walls of a comedy studio. Gloria Swanson, Carmel Myers, Betty Compson, Marie Prevost, Jane and Eva Novak, the Talmadge sisters and countless others had early starts with small comedy organizations. They laid the foundation of their brilliant careers on "just a comedy 'lot'."

Some one once said, and wisely, too, that comedy is the "university of acting," and this is true without a single doubt. The hard hours, the long grind, the tedious performing to get the needed laughs—for it is far harder to get one to laugh than to sob—the

weary rehearsing, all build up an education for work yet to come. Only the long, endless road of hard and conscientious performing leads to dramatic fame.

Even comedy directors have produced excellent dramatic vehicles when they turned their early training toward the more serious art. The same training the actor has received stands the director in good stead when

But not all schooled on the comedy "lot" have left it. Many have remained to win undying fame, knowing only to well that comedy is a dramatic undertaking.

he needs it.



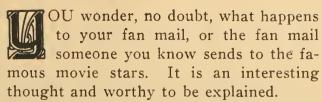
There is love interest in most comedies, and not being difficult, they form the fadeout scene.

WHAT HAPPENS TO YOUR FAN MAIL



Charles de Roche has been in America only a short time, but he is beginning to receive fan mail here. The new stars answer their own letters until it becomes too heavy for them.

Richard Dix reads his fan mail to see what the public thinks of his screen work.



Firstly, none of the movie players reach fame—or start on the road to it—until fan mail begins coming in. This is usually a sure sign that movie fans are beginning to notice their acting, and invariably is a barometer that fame is in the offing. That much for what your letter means to future pop-ularity.

Nine out of ten fan letters ask for

Baby Peggy Montgomery and her mother attend to all her fan mail, which amounts to three times her weight every month.

a photo of the recipient, and each request is granted. But yet do you believe each and every letter is read, answered and sent away by the star personally? If so, the following will advise you differently: Unless a star only receives a few letters a week this would be physically impossible. The star does read the letters, but after that a secretary answers them and attends to everything else which brings the autographed photo and possibly a letter to you. But, remember, the star has a personal interest in your letter. He or she reads the

letter, signs the photos and letters, which are prepared and mailed by

WHAT HAPPENS TO YOUR FAN MAIL

the secretary. You must realize this is necessary, for stars like Valentino, Baby Peggy, Jackie Coogan, Carmel Myers and countless



Mabel Normand dictates a reply to an ardent fan.



(Upper right) Doris May reads every one of her admirers' letters, and when she is not too busy answers them personally.

(Center) When word was broadcasted that Theda Bara was to return to the screen (although her fan mail never ceased during her retirement), she was swamped with requests for photos.

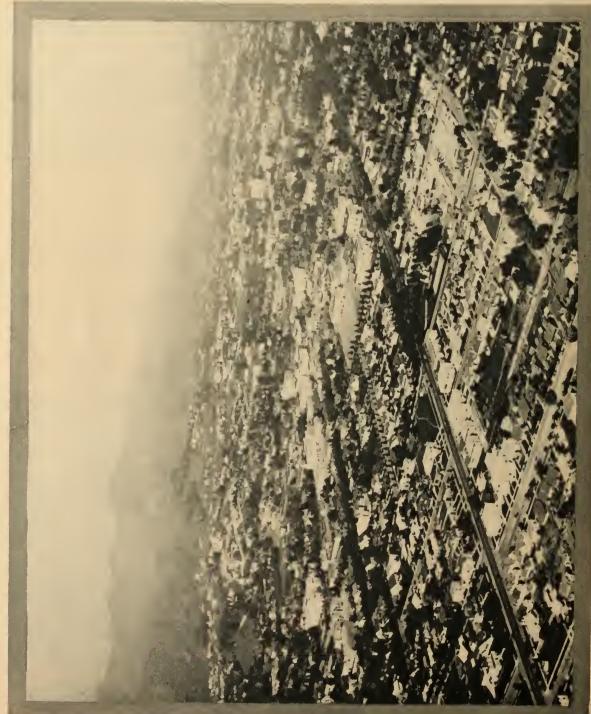


Because Marshall Neilan deserted the screen as on actor several years ago, it has not lessened his popularity with the fans.



others receive hundreds of letters each week, and the time alone consumed by carefully going through such a vast number of handwritten letters would take up a good working day doing this only. Therefore your letters receive the personal attention you desire and feel you receive, while the detail part of it is carefully attended to by a capable assistant in this work. Many hundred envelopes leave the star's desk each day or week, and that's quite a bit, isn't it?

of so many of the players and other luminaries of screendom, let us go "on location" and see the wonder city of Hollywood and its many studios.



WE reads and hears of the city of Hollylikely to get the impression that the actual setdement is merely the matter of a few houses built about four corners, and for the the much publicised town is rest, it is probably surmised, wood and one filled with studios.

The truth of it is that vast areas of ground and only an occasional studio Hollywood is a city of beautiful homes spreading over may be seen. Then they are not recognized as studios. planned that one is likely to The fronts are so artistically pass them by for homes.

ribbon seen running across The much heralded Hollywood boulevard is the black the lower half of the picture. vard runs eastward to the From left to right the boulereal center of this busy subpart of filmland that is visible in this photo is really the newest and smallest part. urb of Los Angeles.

The business district of Hollywood is farther eastward than the photo shows, about through the residential and the studios are scattered sections and on the outskirts.



HIS picture is a continuation of "Hollywood on the Boulevard" and looks

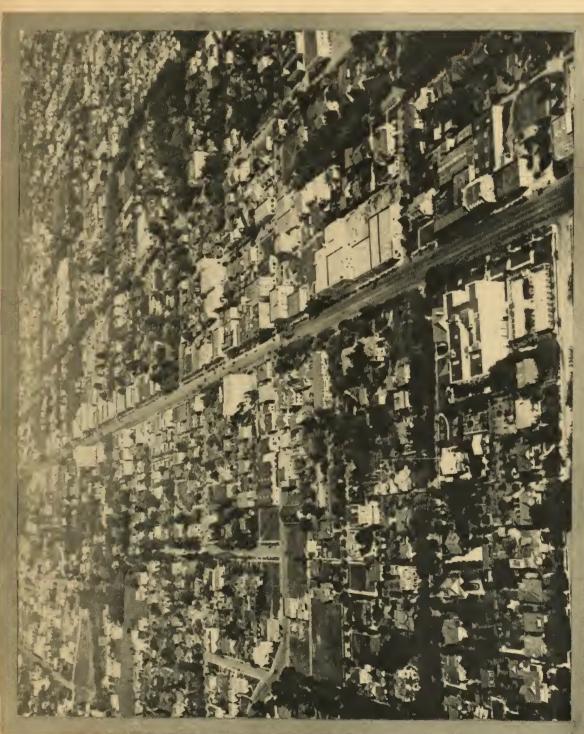
right down the famous pathway into the business district.

In spite of appearing to be closely built, there is not a home, apartment house or bungalow court that is not surrounded by spacious gardens, giving the entire suburb a uniform beauty.

curity Trust and Savings boulevard, which is the crossroads of Southern Cali-The business district sup-Los Angeles banks have Cahuenga and Hollywood ports many banks. Many branches there, and the Sebuilding at the corner of Bank erected a ten-story tornia. At the present time there ings being erected in this village that started out to be the exclusive section of resiare three twelve-story builddences.

in the South with a membership roll of celebrities that challenges any other private Hollywood supports one of the largest athletic clubs organization in the country.

the fourth industry in the The Hollywood Chamber of Commerce has made its city a recognized center of world.



HIS is a real "long shot" of the Hollywood residential section. The camera was looking right toward the

side of the fair city. Over

the hills going through Ca-

nuenga Pass is Universal

oothills that bank the north

aurel Canyon, one of the

City, and west of that is

Hollywood. Many of the

stars of filmland have built

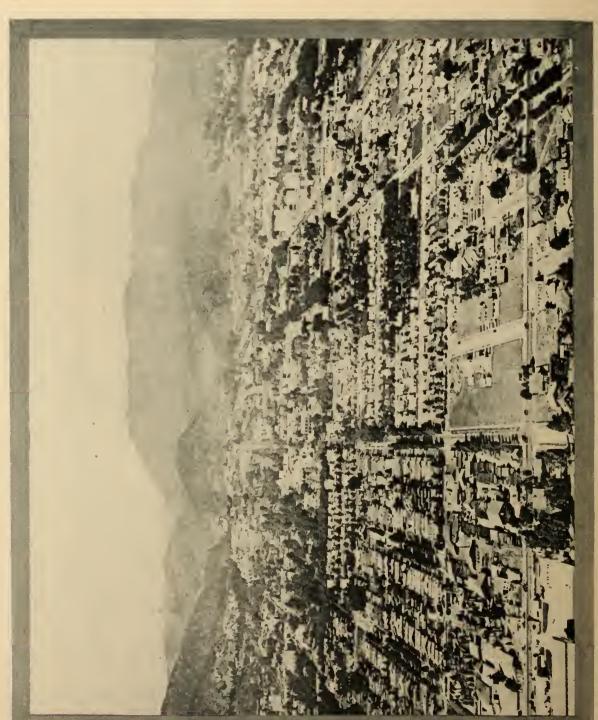
seautiful natural parks of

nomes in the Canyon and

others have built cabins far-

ther out, where they spend

the summer months.



the landscape in the photo appear to be built after the

The tiny houses that dot

design. Many of them are

of the old Spanish architecture, others of the Colonial

every one is individual in

same pattern, but each and

hough they might have been

imported from Holland. But

all differ from the other.

The larger homes of the stars are in the Beverly Hills section that is a continuation of Hollywood as one travels

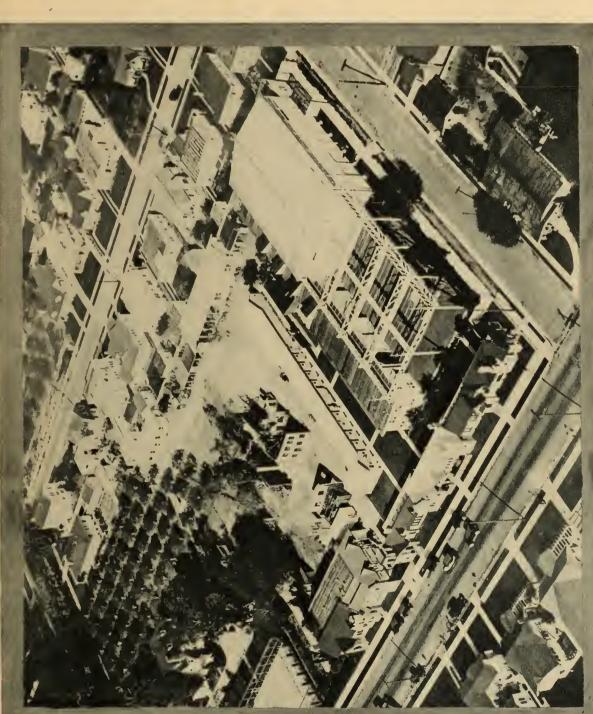
The population of Holly-

vestward.

wood is 100,000.

period and some look as

"Cross" Aerial Photos Los Angeles



"Cross" Acrial Photos

NE might mistake the executive offices of the Chaplin studio for a "set" of old English houses, so unique and decorative they are to the vicinity.

On the lot in back of the offices there is an open stage (where the framework is seen). Sets are built there in the open and canvas is drawn over the top of the stage to diffuse the strong sunlight and yet have enough natural light to avoid the use of artificial illumination.

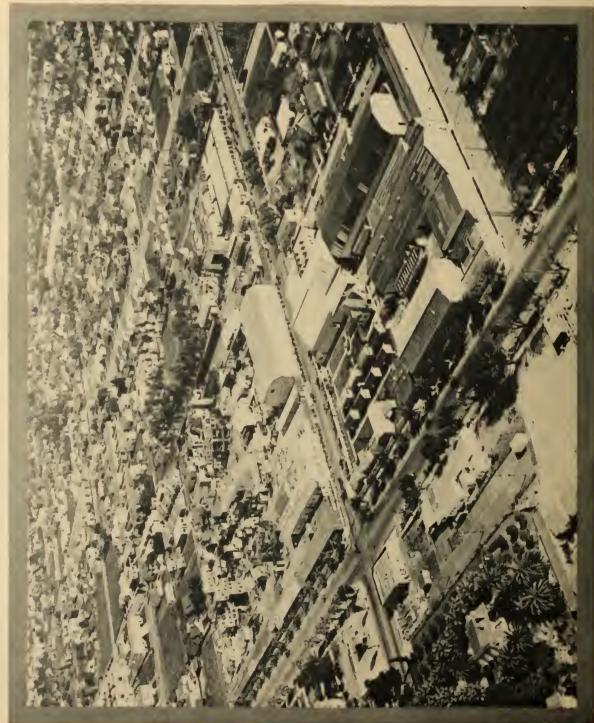
Directly behind the open stage is the one large enclosed one. There sets are made that must be protected from the weather. (For instance, the wall paper would crack off and the walls warp if a library set were built in the range of sunlight.)

At the left is the row of dressing rooms.

This studio is apparently small, but considering that there is but one company working there it is spacious.

working there it is spacious.

Near the upper left hand corner and on the same lot is a home that Chaplin once occupied.



Sunset boulevard or Sunset boulevard or Western avenue, but they are equally as important as the famed Hollywood boulevard, and right at the crossroads the Fox studio is located. The Fox organization itself is a huge one and in order to keep all their stars at work they must have the space for sets to accommodate all their companies.

On the lot in the upper half of the photo are all the exterior sets. The size of these range from a cottage to a whole street. There are no closed stages on that lot. The large buildings there are the property room, carpenter shop and electric plant.

In the foreground is the more substantial part of the Fox studio. There are three huge closed stages, and right down in the front of the picture is the laboratory.

The little cottages in a group are individual offices of each producing unit, where the director, scenario writer, camera man and their assistants make their head quarters.

Cross" Aerial Photos

for that part of the stages) has three HE "front lot" (term studio containing the great glass stages set like white rectangular tablets on

a wide expanse of green

This part of the lot is bounded on its Washington boulevard side by a white colonnade masking offices and dressing-rooms that stretches two city blocks. awn.

Parallel with this on the other side of the lawns is ing the scenario writers, publicity writers, artists and the another long building housproperty rooms.

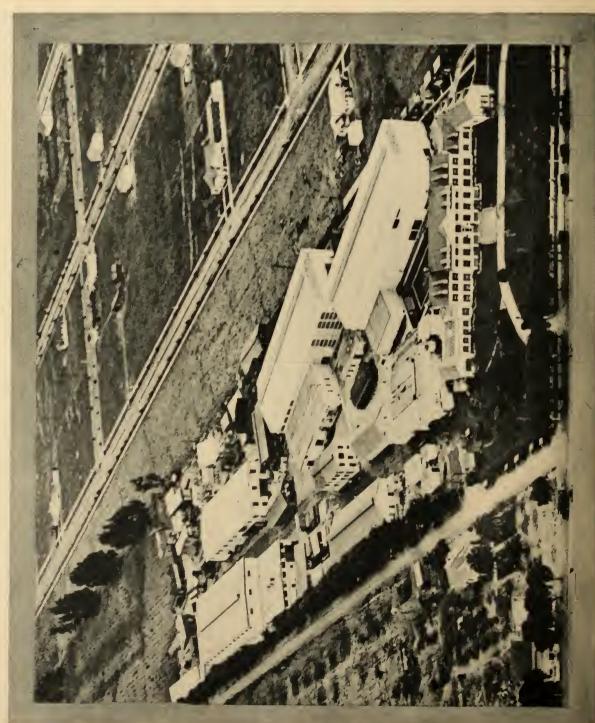
Beyond this building are two more glass stages and an enormous "dark" stage built of steel girders with the di-Four of the ordinary studio stages could be moved inside it; it is said to be the largest mensions of a railroad depot. stage in the world.

Forming the upright of a huge letter "F" with the two offices and work-shops are long office buildings are exstory wardrobe building, the power plant, and the blockscattered in the interstices. ecutive offices, the threeong carpenter shop. Smaller

Altogether the Goldwyn studio covers fifty-two acres in Culver City, six acres of which are in floor space.



"Cross" Aerial Photos



"Cross" Acrial Photos Los Angeles

Ince conceived the idea of building his own studio, he was determined to have it different from the others. Among other plans submitted to him was one that suggested to him the plan he finally carried out.

He had the whole front building made a replica of George Washington's home at Mount Vernon. The result is that it looks like a beautiful residence from the boulevard. The Ince studio is right in the center of Culver City.

In back of the impressive office building are two glass stages.

Ince only has two or three companies working continually and there is ample space to accommodate them on the two stages.

Mr. Ince does not lease out space to any other com-

Pany.

His equipment is new and complete to the extent of having his own laboratory, generating plant and carpenter shops.

There is also a large ward-robe department.

studios stretching over acres

of land.

To the left of the photograph is Vine street, one of

LTHOUGH the Lasky studio only occupies two square blocks it contains as many enclosed stages as the

the main cross streets in

Hollywood.

Along Vine street the studio faces. The row of buildings on the street contains the property room, the casting director's office (that is

located there so people seek-

ing employment don't have

to go through the studio),

the front gate (the press agents have made this enand farther down the heads of departments have offices. In the foreground the three large buildings are the closed or "dark" stages. That is where all the sets are built, and the interiors are

trance for stars famous)

The long building in the rear contains dressing rooms and the wardrobe depart-

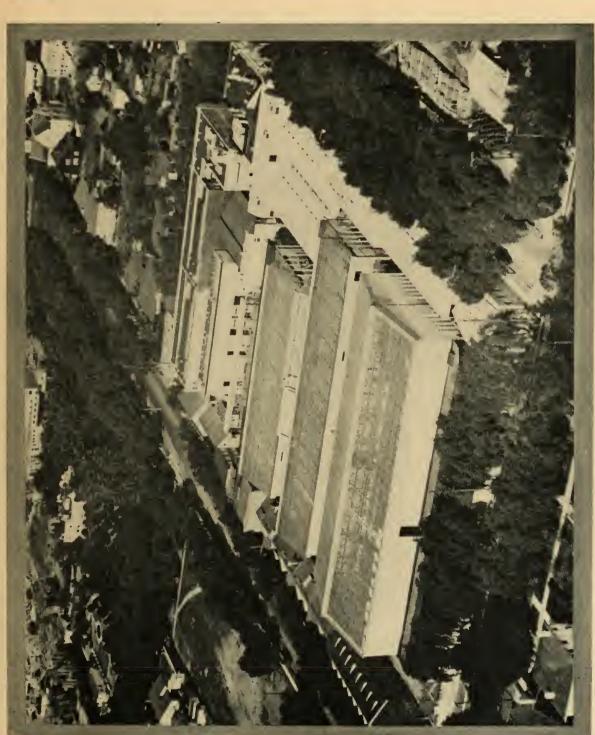
filmed.

ward the right are carpenter

and electric shops.

The smaller structures to-

ment.



"Cross" Acrial Photos

a studio was to house

his marvelous collec-

tion of wild animals and to

make motion pictures that

was more of an attraction

mised and made the whole

front section of his property

than a zoo, so he compro-

into a huge park and zoo for the public and fenced off the other half for stages where for a production may be found right on the lot. There

Nearly every requirement

features could be made.

trees that have passed for a forest many times, and a rear of the lot are the "dark"

The large buildings on the

small lake.

zation. That whole section

of the studio is leased by Louis B. Mayer, an absoThe Selig studio is about the only one in Los Angeles or Hollywood that is open to

lutely separate firm.

The studio faces on Mission road and is just outside of Los Angeles proper.

the public.

stages of the Mayer organi-

are swamps, a grove of tall

veloped that the photoplay

included them. Later it de-



"Cross" Acrial Photos
Los Angeles

HE Metro studio covers the largest area of all the studios in

the bounds of Holly-The larger studios

wood.

are usually found farther out, but this one covers five

city blocks.

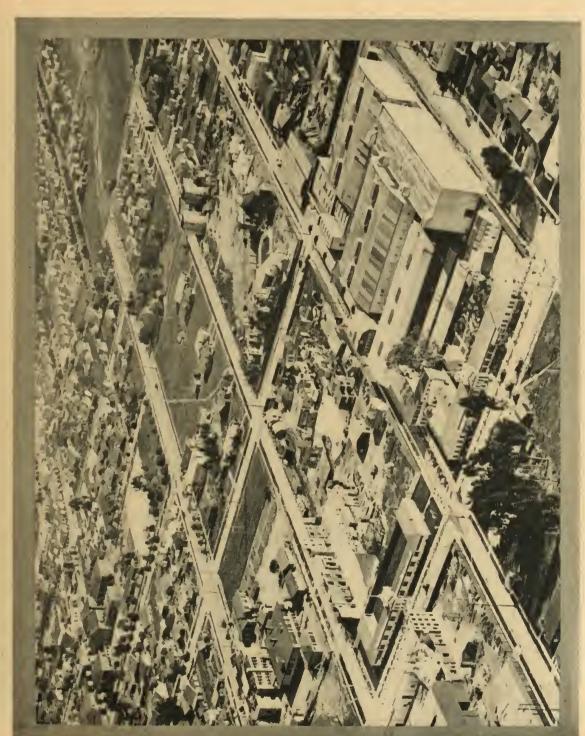
One of the blocks is given to the offices, closed stages

There are three huge "dark"

and property equipment.

gether. The property room and carpenter shop occupies a building as large as one of the stages, while the laboratory is in one of the smaller houses at the back corner of

stages crowded closely to-



offices and the stages is one of the individual features of

this studio. It is a Japanese garden with rustic bridges, a

bery. It was made there for

small lake and native shrub-

Metro's stars and because of its beauty was preserved

a feature picture for one of

after the picture was fin-

shed.

productions turned out by this organization they maintain the four other lots for

Because of the type of

tions. The space in com-

mand permits them to build

a complete street.

street sets of vast propor-

The offices that face front

the main lot.

are on Lillian Way and Cahuenga avenue. Between the

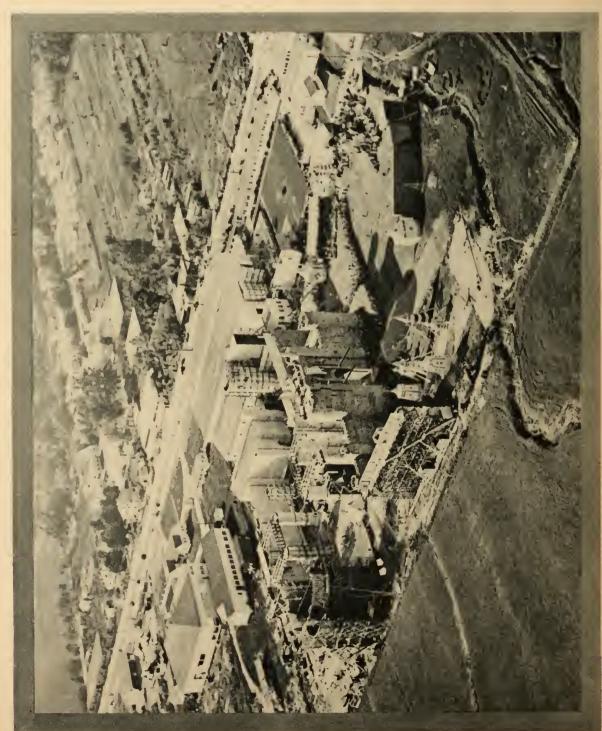
Cross' Aerial Photos

feature on the photo of the Pickford-

Fairbanks studio is the remains of the famous

some as the castle looks from the front finished side, the actual construction scaffolding that lacks this set, is

"Robin Hood," set. It is interesting to note that, awe-



closed stage. This is where

Mary Pickford works when

Beside the patch of lawn in front are the offices of the Pickford-Fairbanks produc-

they are filming the interiors.

ing director and executive

offices. This building faces

on Santa Monica boulevard,

which is one of the three

wood. It runs parallel to

Hollywood and Sunset

main boulevards of Holly-

ing units. There are directors, scenario writers, cast-

boulevards and there is a distance of six blocks be-

of the picture) is the large

lot (which is the upper half

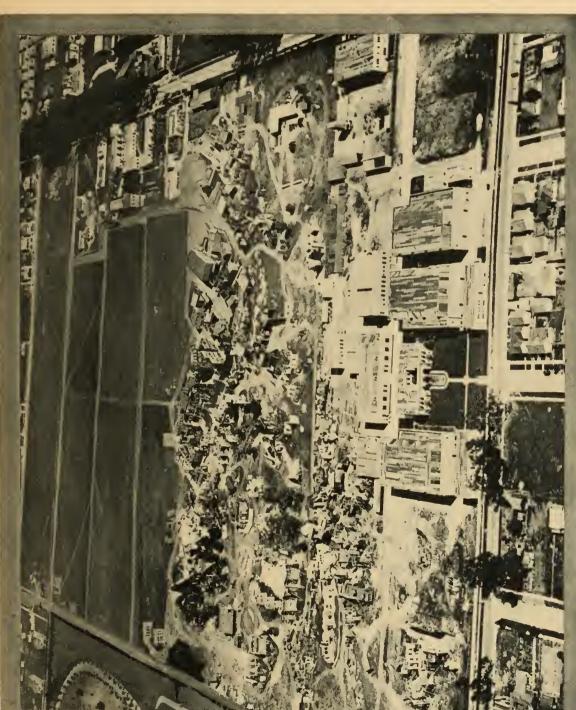
section was under construc-

The photo was made when the first half of the castle was finished and the second

cobwebby by comparison.

Toward the front of the

"(ross" Aerial Photos



Cross" Aerial Photos

studios adjoin the HE Robertson - Cole United, but they are entirely separate or-

ganizations.

The front of this lot is outlined with buildings and a wall of old Spanish architecture, with a patio between two of the stages.

There are three large seen in the foreground of dark stages. Those may be the photo.

Directly in back of the ating plant, the garages, and stages is the electric generthe prop room and carpenter shop.

buildings is the back lot. There is probably a replica Behind this group of Over this vast field are all the exterior sets and streets. of streets on that lot of every country on the globe. This space is not all consumed by the active companies on the R-C lot. Many times companies from other studios will rent a street there or have a set built when space will not permit it on their own studio lot.

The R-C studio faces on

Gower street in Hollywood.

Lloyd comedies and other Hal Roach productions are T the entrance of Culver City on Washington boulevard. that slices across the photograph, is the Hal Roach studio, where the Harold made.

As is the case on most comedy lots, their largest stage is an open one.

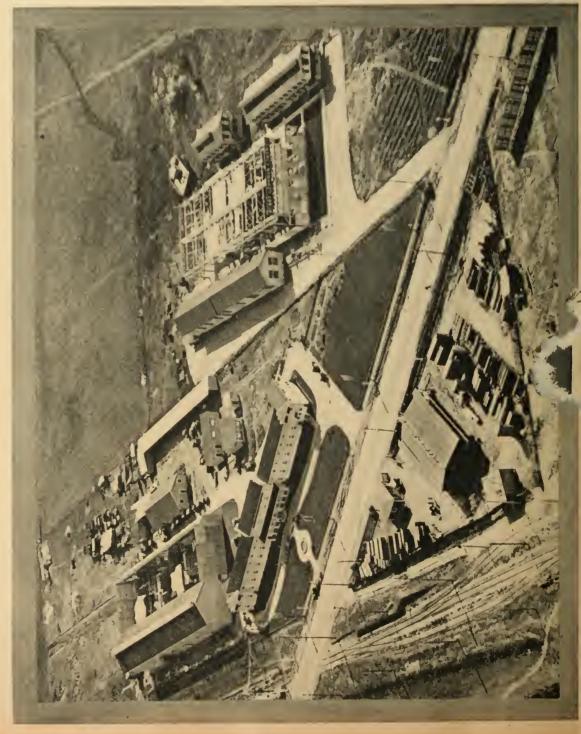
The entrance to the studio the casting director, executive branch of the organizawalks, a green park with a fountain playing in front of is surrounded by beautiful the main door. The front building holds the offices of tion and directors.

the right in the picture is while the stage at the left, that is half open and half flanked by dressing rooms, The large light stage at closed, adjoins the electric power house.

erty rooms, carpenter shop Smaller structures about and garages. While farther the back of the lot are propback are the street sets.

The Roach studio is one of the three large ones in Culver City.

studio and organized his companies since 1919, when he moved there from an ob-Roach has built up the scure location in Glendale, a suburb of Los Angeles.



HE United studio is

probably the largest and best equipped leasing studio in Hollywood. While the presiunit, in proportion to the

number of interior sets re-

quired.

A stage or portion of one is assigned to each producing

rate buildings.

parking space for companies'

In the midst of these exterior locations is a large

panies there.

373

but the one that occupies the back portion of the lot is equal in size to three of

There are five large closed stages of great dimensions,

carry on their own produc-

tions, they are small in num-

dent and owner of this lot

ber compared to the com-

panies renting space there.

The open lot that is covered with fragments of buildings supplies the street sets for the various com-

them.

and employes' cars. The ex-

ecutive offices face the street,

while the offices of individual companies are in sepaThis studio is located next

to the Robertson-Cole studio.

Cross" Acrial Photos





NIVERSAL CITY is over the hill in back of Hollywood and spreads itself out over a part of Lankershim

Valley.

Not only has Universal many companies of their own at work constantly, but many independent producers lease stage and office space there.

There are eight closed stages of massive proportion that are built closely together.

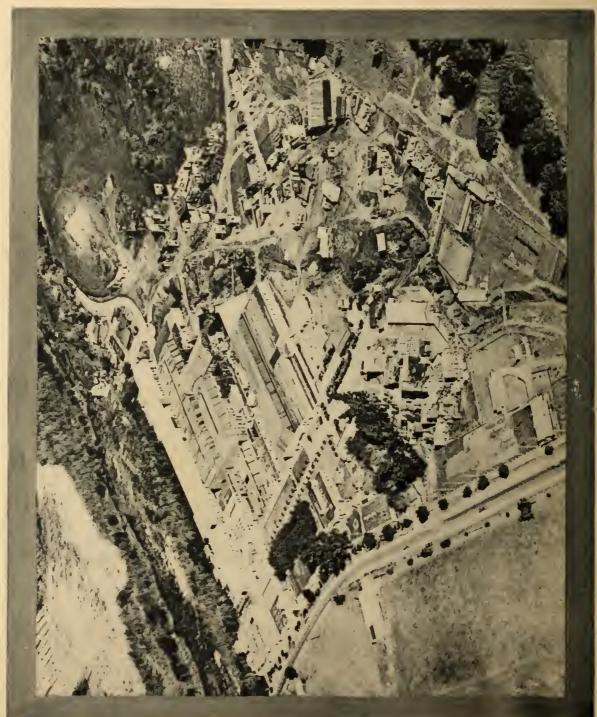
The dressing rooms are built in a row in back of the first dark stage.

Scattered about the lot are small buildings for the independent companies' offices.

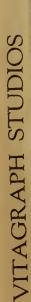
The property room adjoins the first stage and occupies the same amount of space as the stage.

The carpenter shop is a long building at the back of the lot adjoining the electric generating house.

Stretching back a mile from the front lot the open sets and streets are to be seen dotting the landscape. On this big "back ranch," as it is called by Universalites, the huge Monte Carlo set of Eric von Stroheim's picture, "Foolish Wives," was built.



"Cross" Acrial Photos





HE Vitagraph studio

pioneer days when film companies first settled in inal location since is the only one that remained in its orig-Hollywood.

weather-beaten exterior sets two open stages, a few Then they had but one or and an office building.

to four square blocks for the main lot and several acres it now covers is equivalent enlarged, until the ground With time, this studio had been built up and space about the studio has been for their open work.

can be changed easily into any location that is supposed tinual use in their film. That is a New York street that There are two closed stages and several open ones. One of the big open sets is preserved for conto be in that city.

natural rugged scenery for The hillside on the back of the lot is built up in the Western pictures.



